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THE

# WORKS

OF

# CHARLES LAMB.

Engraved by

THE

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# CHARLES LAMB.

A New Edition.

LONDON
EDWARD MOXON, DOVER STREET
MDCCCXLI.

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THE LETTERS OF CHARLES LAMB.

POEMS.

ROSAMUND GRAY, &c.

THE ESSAYS OF ELIA.

THE LAST ESSAYS OF ELIA.

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THE

# LETTERS OF CHARLES LAMB.

WITH

A SKETCH OF HIS LIFE,

BY

THOMAS NOON TALFOURD,

ONE OF HIS EXECUTORS.

IN TWO PARTS.

PART I.

# LETTERS, &c.

OF

# CHARLES LAMB.

## CHAPTER I.

[1775 to 1796.]

Lamb's Parentage, School-days, and Youth, to the commencement of his Correspondence with Coleridge.

Charles Lamb was born on 18th February, 1775, in Crown Office Row, in the Inner Temple, where he spent the first seven years of his life. His parents were in a humble station, but they were endued with sentiments and with manners which might well become the gentlest blood; and fortune, which had denied them wealth, enabled them to bestow on their children some of the happiest intellectual advantages which wealth ever confers. His father, Mr. John Lamb, who came up a little boy from Lincoln, fortunately both for himself and his master, entered into the service of Mr. Salt, one of the benchers of the Inner Temple, a widower, who growing old within its precincts, was enabled to appreciate and to reward his devotedness and intelligence; and to whom he became, in the language of his son, "his clerk, his good servant, his dresser, his friend, his flapper, his guide, stop-watch, auditor, treasurer*." Although contented with his lot, and discharging its duties with the most patient assiduity, he was not without literary ambition; and having written some occasional verses to grace the festivities of a benefit society of which he was a member, was encouraged by his brother members to publish, in a thin quarto, "Poetical Pieces on several occasions." This volume contains a lively picture of the life of a lady's footman of the last century; the "History of Joseph," told in well-measured heroic couplets; and a pleasant piece, after the manner of "Gay's Fables," entitled the "Sparrow's Wedding," which was the author's favourite, and which, when he fell into the dotage of age, he

* Lamb has given characters of his father (under the name of Lovel), and of Mr. Salt, in one of the most exquisite of all the Essays of Elia—"The Old Benchers of the Inner Temple." Of Lovel, he says, "He was a man of an incorrigible and losing honesty. A good fellow withal, and 'would strike.' In the cause of the oppressed, he never considered inequalities, or calculated the number of his opponents. He once wrested a sword out of the hand of a man of quality that had drawn upon him, and pummelled him severely with the hilt of it. The swordsman had offered insult to a female—an occasion upon which no odds against him could have prevented the interference of Lovel. He would stand next day bare-headed to the same person, modestly to excuse his interference; for L. never forgot rank where something better was not concerned. L. was the liveliest little fellow breathing; had a face as gay as Garrick's, whom he was said greatly to resemble; (I have a portrait of him which confirms it;) possessed a fine turn for humorous poetry—next to Swift and Prior; moulded heads in clay or plaster of Paris to admiration, by the dint of natural genius merely; turned cribbage-boards and such small cabinet toys to perfection; took a hand at quadrille or bowls with equal facility; made punch better than any man of his degree in England; had the merriest quips and conceits; and was altogether as brimful of roguery and inventions as you could desire. He was a brother of the angle, moreover; and just such a free, hearty, honest companion as Mr. Izaak Walton would have chosen to go a fishing with."—*Essays of Elia* (First Series), p. 57.

delighted to hear Charles read*. His wife was a woman of appearance so matronly and commanding, that, according to the recollection of one of Lamb's dearest schoolmates, "she might be taken for a sister of Mrs. Siddons." This excellent couple were blessed with three children, John, Mary, and Charles; John being twelve and Mary ten years older than Charles. John, who is vividly described in the essay of Elia entitled "My Relations," under the name of James Elia, rose to fill a lucrative office in the South Sea House, and died a few years ago, having to the last fulfilled the affectionate injunction of Charles, to "keep the elder brother up in state." Mary (the Bridget of the same essay) still survives, to mourn the severance of a life-long association, as free from every alloy of selfishness, as remarkable for moral beauty, as this world ever witnessed in brother and sister.

On the 9th of October, 1782, when Charles Lamb had attained the age of seven, he was presented to the school of Christ's Hospital, by Timothy Yeates, Esq., Governor, as "the son of John Lamb, scrivener, and Elizabeth his wife," and remained a scholar of that noble establishment till he had entered into his fifteenth year. Small of stature, delicate of frame, and constitutionally nervous and timid, he would seem unfitted to encounter the discipline of a school formed to restrain some hundreds of lads in the heart of the metropolis, or to fight his way among them. But the sweetness of his disposition won him favour from all; and although the antique peculiarities of the school tinged his opening imagination, they did not sadden his childhood. One of his schoolfellows, of whose genial qualities he has made affectionate mention in his "Recollections of Christ's Hospital," Charles V. Le Grice, now of Trereife, near Penzance, has supplied me with some particulars of his school-days, for which friends of a later date will be grateful. "Lamb," says Mr. Le Grice, "was an amiable gentle boy, very sensible and keenly observing, indulged by his schoolfellows and by his master on account of his infirmity of speech. His countenance was mild; his complexion clear brown, with an expression which might lead you to think that he was of Jewish descent. His eyes were not each of the same colour, one was hazel, the other had specks of grey in the iris, mingled as we see red spots in the bloodstone. His step was plantigrade, which made his walk slow and peculiar, adding to the staid appearance of his figure. I never heard his name mentioned without the addition of Charles, although, as there was no other boy of the name of Lamb, the addition was unnecessary; but there was an implied kindness in it, and it was a proof that his gentle manners excited that kindness."

"His delicate frame and his difficulty of utterance, which was increased by agitation, unfitted him for joining in any boisterous sport. The description which he gives, in his 'Recollections of Christ's Hospital,' of the habits and feelings of the schoolboy, is a true one in general, but is more particularly a delineation of himself—the feelings were all in his own heart—the portrait was his own: 'While others were all fire and play, he stole along with all the self-concentration of a young monk.' These habits and feelings were awakened and cherished in him by peculiar circumstances: he had been born and bred in the Inner Temple; and his parents continued to reside there while he was at school, so that he passed from cloister to cloister, and this was all the change his young mind ever knew. On every half-holiday (and there were two in the week) in ten minutes he was in the gardens, on the terrace, or at the fountain of the Temple: here was his home, here his recreation; and the influence they had on his infant mind is vividly shown in his description of the Old

* The following little poem, entitled "A Letter from a Child to its Grandmother," written by Mr. John Lamb for his eldest son, though possessing no merit beyond simplicity of expression, may show the manner in which he endeavoured to discharge his parental duties:—

"Dear Grandam,
Pray to God to bless
Your grandson dear, with happiness;
That, as I do advance each year,
I may be taught my God to fear;
My little frame from passion free,
To man's estate from infancy;
From vice, that turns a youth aside,
And to have wisdom for my guide;
That I may neither lie nor swear,
But in the path of virtue steer;
My actions generous, firm, and just,
Be always faithful to my trust;
And thee the Lord will ever bless.
Your grandson dear.

JOHN L——, the Less.

Benchers. He says, 'I was born and passed the first seven years of my life in the Temple :' he might have added, that here he passed a great portion of the second seven years of his life, a portion which mixed itself with all his habits and enjoyments, and gave a bias to the whole. Here he found a happy home, affectionate parents, and a sister who watched over him to the latest hour of his existence (God be with her !) with the tenderest solicitude ; and here he had access to the library of Mr. Salt, one of the Benchers, to whose memory his pen has given, in return for this and greater favours—I do not think it extravagant to say—immortality. To use his own language, here he 'was tumbled into a spacious closet of good old English reading, where he browsed at will upon that fair and wholesome pasturage.' He applied these words to his sister ; but there is no doubt they 'browsed' together ; they had walked hand in hand from a time 'extending beyond the period of their memory.' "

When Lamb quitted school, he was in the lower division of the second class—which in the language of the school is termed "being in Greek, but not Deputy Grecian." He had read Virgil, Sallust, Terence, selections from Lucian's Dialogues, and Xenophon ; and had evinced considerable skill in the niceties of Latin composition, both in prose and verse. His docility and aptitude for the attainment of classical knowledge would have ensured him an exhibition ; but to this the impediment in his speech proved an insuperable obstacle. The exhibitions were given under the implied, if not expressed condition of entering into the Church ; the whole course of education was preparatory to that end ; and therefore Lamb, who was unfitted by nature for the clerical profession, was not adopted into the class which led to it, and quitted school to pursue the uncongenial labour of the "desk's dull wood." To this apparently hard lot he submitted with cheerfulness, and saw his schoolfellows of his own standing depart, one after another, for the University without a murmur. This acquiescence in his different fortune must have been a hard trial for the sweetness of his disposition ; as he always, in after life, regarded the ancient seats of learning with the fondness of one who had been hardly divorced from them. He delighted, when other duties did not hinder, to pass his vacations in their neighbourhood, and indulge in that fancied association with them which he has so beautifully mirrored in his "Sonnet written at Cambridge*." What worldly success can, indeed, ever compensate for the want of timely nurture beneath the shade of one of these venerable institutions—for the sense of antiquity shading, not checking, the joyous impulses of opening manhood—for the refinement and the grace there interfused into the long labour of ambitious study—for young friendships consecrated by the associations of long past time ; and for liberal emulation, crowned by successes restrained from ungenerous and selfish pride by palpable symbols of the genius and the learning of ages ?

On 23d November, 1789, Lamb finally quitted Christ's Hospital for the abode of his parents, who still resided in the Temple. At first he was employed in the South Sea House, under his brother John ; but on the 5th April, 1792, he obtained an appointment in the accountant's office of the East India Company. His salary, though then small, was a welcome addition to the scanty means of his parents ; who now were unable, by their own exertions, to increase it, his mother being in ill health, which confined her to her bed, and his father sinking into dotage. On their comfort, however, this, and what was more precious to him, his little leisure, were freely bestowed ; and his recreations were confined to a delightful visit to the two-shilling gallery of the theatre, in company with his sister, and an occasional supper with some of his schoolmates, when in town, from Cambridge. On one of these latter occasions, he obtained the appellation of *Guy*, by which he was always called among them ; but of which few of his late friends heard till after

* I was not train'd in academic bowers,
And to those learned streams I nothing owe
Which copious from those twin fair founts do flow ;
Mine have been anything but studious hours.
Yet can I fancy, wandering 'mid thy towers,
Myself a nursling, Granta, of thy lap ;
My brow seems tightening with the doctor's cap,
And I walk gowned—feel unusual powers.
Strange forms of logic clothe my admiring speech ;
Old Ramus' ghost is busy at my brain ;
And my skull teems with notions infinite.
Be still, ye reeds of Camus, while I teach
Truths which transcend the searching schoolmen's vein,
And half had stagger'd that stout Stagyrite !

his death. "In the first year of his clerkship," says Mr. Le Grice, in the communication with which he favoured me, "Lamb spent the evening of the 5th November with some of his former schoolfellows, who, being amused with the particularly large and flapping brim of his round hat, pinned it up on the sides in the form of a cocked-hat. Lamb made no alteration in it, but walked home in his usual sauntering gait towards the Temple. As he was going down Ludgate-hill, some gay young men, who seemed not to have passed the London Tavern without resting, exclaimed 'The veritable Guy! —no man of straw!' and with this exclamation they took him up, making a chair with their arms, carried him, seated him on a post in St. Paul's-churchyard, and there left him. This story Lamb told so seriously, that the truth of it was never doubted. He wore his three-cornered hat many evenings, and retained the name of Guy ever after. Like Nym, he quietly sympathised in the fun, and seemed to say, 'that was the humour of it.' A clergyman of the City lately wrote to me, 'I have no recollection of Lamb. There was a gentleman called Guy, to whom you once introduced me, and with whom I have occasionally interchanged nods for more than thirty years; but how is it that I never met Mr. Lamb? If I was ever introduced to him, I wonder that we never came in contact during my residence for ten years in Edmonton.' Imagine this gentleman's surprise when I informed him that his nods to Mr. Guy had been constantly reciprocated by Mr. Lamb!"

During these years Lamb's most frequent companion was James White, or rather, Jem White, as he always called him. Lamb always insisted that for hearty joyous humour, tinged with Shaksperian fancy, Jem never had an equal. "Jem White!" said he, to Mr. Le Grice, when they met for the last time, after many years' absence, at the Bell at Edmonton, in June 1833, "there never was his like! We never shall see such days as those in which Jem flourished!" All that now remains of Jem is the celebration of the suppers which he gave the young chimney-sweepers, in the Elia of his friend, and a thin duodecimo volume, which he published in 1796, under the title of the "Letters of Sir John Falstaff, with a dedication (printed in black letter) to Master Samuel Irelaunde," which those who knew Lamb at the time believed to be his. "White's Letters," said Lamb, in a letter to a friend about this time, "are near publication. His frontispiece is a good conceit; Sir John learning to dance to please Madame Page, in dress of doublet, &c. from the upper half, and modern pantaloons, with shoes of the eighteenth century, from the lower half, and the whole work is full of goodly quips and rare fancies, 'all deeply masked like hoar antiquity'—much superior to Dr. Kenrick's 'Falstaff's Wedding.'" The work was neglected, although Lamb exerted all the influence he subsequently acquired with more popular writers to obtain for it favourable notices, as will be seen from various passages in his letters. He stuck, however, gallantly by his favourite protégé; and even when he could little afford to disburse sixpence, he made a point of buying a copy of the book whenever he discovered one amidst the refuse of a bookseller's stall, and would present it to a friend in the hope of making a convert. He gave me one of these copies soon after I became acquainted with him, stating that he had purchased it in the morning for sixpence, and assuring me I should enjoy a rare treat in the perusal; but if I must confess the truth, the mask of quaintness was so closely worn, that it nearly concealed the humour. To Lamb it was, doubtless, vivified by the eye and voice of his old boon companion, forming to him an undying commentary; without which it was comparatively spiritless. Alas! how many even of his own most delicate fancies, rich as they are in feeling and in wisdom, will be lost to those who have not present to them the sweet broken accents, and the half playful, half melancholy smile of the writer!

But if Jem White was the companion of his lighter moods, the friend of his serious thoughts was a person of far nobler powers—Samuel Taylor Coleridge. It was his good fortune to be the schoolfellow of that extraordinary man; and if no particular intimacy had been formed between them at Christ's Hospital, a foundation was there laid for a friendship to which the world is probably indebted for all that Lamb has added to its sources of pleasure. Junior to Coleridge by two years, and far inferior to him in all scholastic acquirements, Lamb had listened to the rich discourse of "the

inspired charity-boy" with a wondering delight pure from all envy, and, it may be, enhanced by his sense of his own feebleness and difficulty of expression. While Coleridge remained at the university, they met occasionally on his visits to London; and when he quitted it, and came to town, full of mantling hopes and glorious schemes, Lamb became his admiring disciple. The scene of these happy meetings was a little public-house, called the Salutation and Cat, in the neighbourhood of Smithfield, where they used to sup, and remain long after they had "heard the chimes at midnight." There they discoursed of Bowles, who was the god of Coleridge's poetical idolatry, and of Burns and Cowper, who, of recent poets, in that season of comparative barrenness, had made the deepest impression on Lamb. There Coleridge talked of "Fate, free-will, fore-knowledge absolute" to one who desired "to find no end" of the golden maze; and there he recited his early poems with that deep sweetness of intonation which sunk into the heart of his hearer. To these meetings Lamb was accustomed at all periods of his life to revert, as the season when his finer intellects were quickened into action. Shortly after they had terminated, with Coleridge's departure for London, he thus recalled them in a letter *. "When I read in your little volume the effusion you call 'the Sigh,' I think I hear you again. I imagine to myself the little smoky room at the Salutation and Cat, where we sat together through the winter nights beguiling the cares of life with poetry." This was early in 1796; and in 1818, when dedicating his works, then first collected, to his earliest friend, he thus spoke of the same meetings. "Some of the sonnets, which shall be carelessly turned over by the general reader, may happily awaken in you remembrances which I should be sorry to doubt are totally extinct,—the memory 'of summer days and of delightful years,' even so far back as those old suppers at our old inn—when life was fresh, and topics exhaustless,—and you first kindled in me, if not the power, yet the love of poetry, and beauty, and kindliness." And so he talked of these unforgotten hours in that short interval during which death divided them!

The warmth of Coleridge's friendship supplied the quickening impulse to Lamb's genius; but the germ enfolding all its nice peculiarities lay ready for the influence, and expanded into forms and hues of its own. Lamb's earliest poetry was not a faint reflection of Coleridge's, such as the young lustre of original genius may cast on a polished and sensitive mind, to glow and tremble for a season, but was streaked with delicate yet distinct traits, which proved it an emanation from within. There was, indeed, little resemblance between the two, except in the affection which they bore towards each other. Coleridge's mind, not laden as yet with the spoils of all systems and of all times, glowed with the ardour of uncontrollable purpose, and thirsted for glorious achievement and universal knowledge. The imagination, which afterwards struggled gloriously but perhaps vainly to overmaster the stupendous clouds of German philosophies, breaking them into huge masses, and tinting them with heavenly hues, then shone through the simple articles of Unitarian faith, the graceful architecture of Hartley's theory, and the well-compacted chain by which Priestley and Edwards seemed to bind all things in necessary connexion, as through transparencies of thought; and, finding no opposition worthy of its activity in this poor foreground of the mind, opened for itself a bright succession of fairy visions, which it sought to realise on earth. In its light, oppression and force seemed to vanish like the phantoms of a feverish dream; mankind were disposed in the picturesque groups of universal brotherhood; and, in far distance, the ladder which Jacob saw in solemn vision connected earth with heaven, "and the angels of God were ascending and descending upon it." Lamb had no sympathy with these radiant hopes, except as they were part of his friend. He clung to the realities of life; to things nearest to him, which the force of habit had made dear; and caught tremblingly hold of the past. He delighted, indeed, to hear Coleridge talk of the distant and future; to see the palm-trees wave, and the pyramids tower in the long perspective of his

* This, and other passages I have interwoven with my own slender thread of narration, are from letters which I have thought either too personal for entire publication at present, or not of sufficient interest, in comparison with others, to occupy a portion of the space to which the letters are limited.

style; and to catch the prophetic notes of a universal harmony trembling in his voice; but the pleasure was only that of admiration unalloyed by envy, and of the generous pride of friendship. The tendency of his mind to detect the beautiful and good in surrounding things, to nestle rather than to roam, was cherished by all the circumstances of his boyish days. He had become familiar with the vestiges of antiquity, both in his school and in his home of the Temple; and these became dear to him in his serious and affectionate childhood. But, perhaps, more even than those external associations, the situation of his parents, as it was elevated and graced by their character, moulded his young thoughts to the holy habit of a liberal obedience, and unaspiring self-respect, which led rather to the embellishment of what was near than to the creation of visionary forms. He saw at home the daily beauty of a cheerful submission to a state bordering on the servile; he looked upward to his father's master, and the old Benchers who walked with him on the stately terrace, with a modest erectness of mind; and he saw in his own humble home how well the decencies of life could be maintained on slender means, by the exercise of generous principle. Another circumstance, akin to these, tended also to impart a tinge of venerableness to his early musings. His maternal grandmother was for many years housekeeper in the old and wealthy family of the Plumers of Hertfordshire, by whom she was held in true esteem; and his visits to their ancient mansion, where he had the free range of every apartment, gallery and terraced-walk, gave him "a peep at the contrasting accidents of a great fortune," and an alliance with that gentility of soul, which to appreciate, is to share. He has beautifully recorded his own recollections of this place in the essay entitled "Blakesmoor in H——shire," in which he modestly vindicates his claim to partake in the associations of ancestry not his own, and shows the true value of high lineage by detecting the spirit of nobleness which breathes around it, for the enkindling of generous affections, not only in those who may boast of its possession, but in all who can feel its influences.

While the bias of the minds of Coleridge and Lamb thus essentially differed, it is singular that their opinions on religion, and on those philosophical questions which border on religious belief, and receive their colour from it, agreed, although probably derived from various sources. Both were Unitarians, ardent admirers of the writings and character of Dr. Priestley, and both believers in necessity, according to Priestley's exposition, and in the inference which he drew from that doctrine respecting moral responsibility, and the ultimate destiny of the human race. The adoption of this creed arose in Lamb from the accident of education; he was brought up to receive and love it, and attended, when circumstances permitted, at the chapel at Hackney, of which Mr. Belsham, afterwards of Essex Street, was then the minister. It is remarkable that another of Lamb's most intimate friends, in whose conversation, next to that of Coleridge, he most delighted, Mr. Hazlitt, with whom he became acquainted at a subsequent time, and who came from a distant part of the country, was educated in the same faith. With Coleridge, whose early impressions were derived from the rites and services of the Church of England, Unitarianism was the result of a strong conviction; so strong, that with all the ardour of a convert, he sought to win proselytes to his chosen creed, and purposed to spend his days in preaching it. Neither of these young men, however, long continued to profess it. Lamb, in his maturer life, rarely alluded to matters of religious doctrine; and when he did so, evinced no sympathy with the professors of his once-loved creed. Hazlitt wrote of his father, who was a Unitarian minister at Wem, with honouring affection; and of his dissenting associates with respect, but he had obviously ceased to think or feel with them; and Coleridge's Remains indicate, what was well known to all who enjoyed the privilege of his conversation, that he not only reverted to a belief in the Trinitarian mysteries, but that he was accustomed to express as much distaste for Unitarianism, and for the spirit of its more active advocates, as the benignity of his nature would allow him to feel for any human opinion honestly cherished. Perhaps this solitary approach to intolerance in the universality of Coleridge's mind arose from the disapproval with which he might justly regard his own pride of understanding, as excited in defence of the doctrines he had adopted. To him there

was much of devotional thought to be violated, many reverential associations, intertwined with the moral being, to be rent away in the struggle of the intellect to grasp the doctrines which were alien to its nurture. But to Lamb these formed the simple creed of his childhood; and slender and barren as they seem, to those who are united in religious sympathy with the great body of their fellow-countrymen, they sufficed for affections which had so strong a tendency to find out resting-places for themselves as his. Those who only knew him in his latter days, and who feel that if ever the spirit of Christianity breathed through a human life, it breathed in his, will, nevertheless, trace with surprise the extraordinary vividness of impressions directly religious, and the self-jealousy with which he watched the cares and distractions of the world, which might efface them, in his first letters. If in a life of ungenial toil, diversified with frequent sorrow, the train of these solemn meditations was broken; if he was led, in the distractions and labours of his course, to cleave more closely to surrounding objects than those early aspirations promised; if, in his cravings after immediate sympathy, he rather sought to perpetuate the social circle which he charmed, than to expatiate in scenes of untried being; his pious feelings were only diverted, not destroyed. The stream glided still, the under current of thought sometimes breaking out in sallies which strangers did not understand, but always feeding and nourishing the most exquisite sweetness of disposition, and the most unobtrusive proofs of self-denying love.

While Lamb was enjoying habits of the closest intimacy with Coleridge in London, he was introduced by him to a young poet whose name has often been associated with his—Charles Lloyd—the son of a wealthy banker at Birmingham, who had recently cast off the trammels of the Society of Friends, and, smitten with the love of poetry, had become a student at the University of Cambridge. There he had been attracted to Coleridge by the fascination of his discourse; and having been admitted to his regard, was introduced by him to Lamb. Lloyd was endeared both to Lamb and Coleridge by a very amiable disposition and a pensive cast of thought; but his intellect bore little resemblance to that of either. He wrote, indeed, pleasing verses and with great facility, —a facility fatal to excellence; but his mind was chiefly remarkable for the fine power of analysis which distinguishes his "London," and other of his later compositions. In this power of discriminating and distinguishing—carried to a pitch almost of painfulness—Lloyd has scarcely been equalled; and his poems, though rugged in point of versification, will be found by those who will read them with the calm attention they require, replete with critical and moral suggestions of the highest value. He and Coleridge were devoted wholly to literary pursuits; while Lamb's days were given to accounts, and only at snatches of time was he able to cultivate the faculty of which the society of Coleridge had made him imperfectly conscious.

Lamb's first compositions were in verse—produced slowly, at long intervals, and with self-distrust which the encouragements of Coleridge could not subdue. With the exception of a sonnet to Mrs. Siddons, whose acting, especially in the character of Lady Randolph, had made a deep impression upon him, they were exclusively personal. The longest and most elaborate is that beautiful piece of blank verse entitled "The Grandame," in which he so affectionately celebrates the virtues of the "antique world" of the aged housekeeper of Mr. Plumer. A youthful passion, which lasted only a few months, and which he afterwards attempted to regard lightly as a folly past, inspired a few sonnets of very delicate feeling and exquisite music. On the death of his parents, he felt himself called upon by duty to repay to his sister the solicitude with which she had watched over his infancy;—and well indeed he performed it! To her, from the age of twenty-one, he devoted his existence;—seeking thenceforth no connexion which could interfere with her supremacy in his affections, or impair his ability to sustain and to comfort her.

## CHAPTER II.

[1796.]

### Letters to Coleridge.

In the year 1796, Coleridge, having married, and relinquished his splendid dream of emigration, was resident at Bristol; and Lamb, who had quitted the Temple, and lived with his

father, then sinking into dotage, felt his absence from London bitterly, and sought a correspondence with him as, almost, his only comfort. "In your absence," he writes, in one of the earliest of his letters*, "I feel a stupor which makes me indifferent to the hopes and fears of this life. I sometimes wish to induce a religious turn of mind; but habits are stubborn things, and my religious fervours are confined to some fleeting moments of occasional solitary devotion. A correspondence opening with you has roused me a little from my lethargy, and made me conscious of existence. Indulge me in it! I will not be very troublesome." And again, a few days after: "You are the only correspondent, and, I might add, the only friend, I have in the world. I go nowhere, and have no acquaintance. Slow of speech, and reserved of manners, no one seeks or cares for my society, and I am left alone. Coleridge, I devoutly wish that Fortune, which has made sport with you so long, may play one prank more, throw you into London, or some spot near it, and there snugify you for life. 'Tis a selfish, but natural wish for me, cast on life's plain friendless." These appeals, it may well be believed, were not made in vain to one who delighted in the lavish communication of the riches of his own mind even to strangers; but none of the letters of Coleridge to Lamb have been preserved. He had just published his "Religious Musings," and the glittering enthusiasm of its language excited Lamb's pious feelings, almost to a degree of pain. "I dare not," says he of this poem, "criticise it. I like not to select any part where all is excellent. I can only admire and thank you for it, in the name of a lover of true poetry—

> 'Believe thou, O my soul,
> Life is a vision shadowy of truth;
> And pain, and anguish, and the wormy grave,
> Shapes of a dream.'

I thank you for these lines, in the name of a Necessitarian." To Priestley, Lamb repeatedly alludes as to the object of their common admiration. "In reading your Religious Musings," says he, "I have felt a transient superiority over you: I *have* seen Priestley. I love to see his name repeated in your writings;—I love and honour him almost profanely†." The same fervour glows in the sectarian piety of the following letter addressed to Coleridge, when fascinated with the idea of a cottage life.

TO MR. COLERIDGE.

"Oct. 24th, 1796.

"Coleridge, I feel myself much your debtor for that spirit of confidence and friendship which dictated your last letter. May your soul find peace at last in your cottage life! I only wish you were *but* settled. Do continue to write to me. I read your letters with my sister, and they give us both abundance of delight. Especially they please us two, when you talk in a religious strain,—not but we are offended occasionally with a certain freedom of expression, a certain air of mysticism, more consonant to the conceits of pagan philosophy, than consistent with the humility of genuine piety. To instance now in your last letter,—you say, 'it is by the press, that God hath given finite spirits both evil and good (I suppose you mean *simply* bad men and good men), a portion as it were of His Omnipresence!' Now, high as the human intellect comparatively will soar, and wide as its influence, malign or salutary, can extend, is there not, Coleridge, a distance between the Divine Mind and it, which makes such language blasphemy? Again, in your first fine consolatory epistle you say, 'you are a temporary sharer in human misery, that you may be an eternal partaker of the Divine Nature.' What more than this do those men say, who are for exalting the man Christ Jesus into the second person of an unknown Trinity,—men, whom you or I scruple not to call idolaters? Man, full of imperfections, at best, and subject to wants which momentarily remind him of dependence; man, a weak and ignorant being, 'servile' from his birth 'to all the skiey influences,' with eyes sometimes open to discern the right path, but a head generally too dizzy to pursue it; man, in the pride of speculation, forgetting his

* These and other passages are extracted from letters which are either too personal or not sufficiently interesting for entire publication.

† He probably refers to the following lines in the Religious Musings:—

> So Priestley, their patriot, and saint, and sage,
> Him, full of years, from his loved native land,
> Statesmen blood-stain'd, and priests idolatrous,
> Drove with vain hate. Calm, pitying, he return'd,
> And mused expectant on those promised years!

nature, and hailing in himself the future God, must make the angels laugh. Be not angry with me, Coleridge; I wish not to cavil; I know I cannot *instruct* you; I only wish to *remind* you of that humility which best becometh the Christian character. God, in the New Testament, (*our best guide*,) is represented to us in the kind, condescending, amiable, familiar light of a *parent:* and in my poor mind 'tis best for us so to consider of him, as our *heavenly* father, and our *best friend*, without indulging too bold conceptions of his nature. Let us learn to think humbly of ourselves, and rejoice in the appellation of 'dear children,' 'brethren,' and 'co-heirs with Christ of the promises,' seeking to know no further.

"I am not insensible, indeed I am not, of the value of that first letter of yours, and I shall find reason to thank you for it again and again long after that blemish in it is forgotten. It will be a fine lesson of comfort to us, whenever we read it; and read it we often shall, Mary and I.

"Accept our loves and best kind wishes for the welfare of yourself and wife and little one. Nor let me forget to wish you joy on your birth-day, so lately past; I thought you had been older. My kind thanks and remembrances to Lloyd.

"God love us all, and may he continue to be the father and the friend of the whole human race!

"C. Lamb."

"Sunday Evening."

The next letter, commencing in a similar strain, diverges to literary topics, and especially alludes to "Walton's Angler,"—a book which Lamb always loved as it were a living friend.

TO MR. COLERIDGE.

"Oct. 28th, 1796.

"My dear friend, I am not ignorant that to be a partaker of the Divine Nature is a phrase to be met with in Scripture: I am only apprehensive, lest we in these latter days, tinctured (some of us perhaps pretty deeply) with mystical notions and the pride of metaphysics, might be apt to affix to such phrases a meaning which the primitive users of them, the simple fisher of Galilee for instance, never intended to convey. With that other part of your apology I am not quite so well satisfied. You seem to me to have been straining your comparing faculties to bring together things infinitely distant and unlike; the feeble narrow-sphered operations of the human intellect; and the everywhere diffused mind of Deity, the peerless wisdom of Jehovah. Even the expression appears to me inaccurate—portion of omnipresence—omnipresence is an attribute whose very essence is unlimitedness. How can omnipresence be affirmed of anything in part? But enough of this spirit of disputaciousness. Let us attend to the proper business of human life, and talk a little together respecting our domestic concerns. Do you continue to make me acquainted with what you are doing, and how soon you are likely to be settled once for all.

"Have you seen Bowles's new poem on 'Hope?' What character does it bear? Has he exhausted his stores of tender plaintiveness? or is he the same in this last as in all his former pieces? The duties of the day call me off from this pleasant intercourse with my friend—so for the present adieu. Now for the truant borrowing of a few minutes from business. Have you met with a new poem called the 'Pursuits of Literature?' from the extracts in the 'British Review' I judge it to be a very humorous thing, in particular I remember what I thought a very happy character of Dr. Darwin's poetry. Among all your quaint readings did you ever light upon 'Walton's Complete Angler'? I asked you the question once before; it breathes the very spirit of innocence, purity and simplicity of heart; there are many choice, old verses interspersed in it; it would sweeten a man's temper at any time to read it; it would Christianise every discordant angry passion; pray make yourself acquainted with it.

"When will Southey be delivered of his new epic? Madoc, I think, is to be the name of it, though that is a name not familiar to my ears. What progress do you make in your hymns? What 'Review' are you connected with? if with any, why do you delay to notice White's book? You are justly offended at its profaneness, but surely you have undervalued its *wit*, or you would have been more loud in its praises. Do not you think that in Slender's

death and madness there is most exquisite humour, mingled with tenderness, that is irresistible, truly Shakspearian? Be more full in your mention of it. Poor fellow, he has (very undeservedly) lost by it, nor do I see that it is likely ever to reimburse him the charge of printing, &c. Give it a lift, if you can. I am just now wondering whether you will ever come to town again, Coleridge; 'tis among the things I dare not hope, but can't help wishing. For myself, I can live in the midst of town luxury and superfluity, and not long for them, and I can't see why your children might not hereafter do the same. Remember, you are not in Arcadia, when you are in the west of England, and they may catch infection from the world without visiting the metropolis. But you seem to have set your heart upon this same cottage plan, and God prosper you in the experiment! I am at a loss for more to write about, so 'tis as well that I am arrived at the bottom of my paper.

"God love you, Coleridge!—our best loves and tenderest wishes await on you, your Sara, and your little one.

"C. L."

Having been encouraged by Coleridge to entertain the thought of publishing his verses, he submitted the poem called "The Grandame" to his friend, with the following letter:—

TO MR. COLERIDGE.

"Monday night.

"Unfurnished at present with any sheet-filling subject, I shall continue my letter gradually and journal-wise. My second thoughts entirely coincide with your comments on 'Joan of Arc,' and I can only wonder at my childish judgment which overlooked the 1st book and could prefer the 9th; not that I was insensible to the soberer beauties of the former, but the latter caught me with its glare of magic,—the former, however, left a more pleasing general recollection in my mind. Let me add, the 1st book was the favourite of my sister—and *I* now, with Joan, often 'think on Domremi and the fields of Arc.' I must not pass over without acknowledging my obligations to your full and satisfactory account of personifications. I have read it again and again, and it will be a guide to my future taste. Perhaps I had estimated Southey's merits too much by number, weight, and measure. I now agree completely and entirely in your opinion of the genius of Southey. Your own image of melancholy is illustrative of what you teach, and in itself masterly. I conjecture it is disbranched from one of your embryo 'hymns.' When they are mature of birth (were I you) I should print 'em in one separate volume, with 'Religious Musings,' and your part of the 'Joan of Arc.' Birds of the same soaring wing should hold on their flight in company. Once for all (and by renewing the subject you will only renew in me the condemnation of Tantalus), I hope to be able to pay you a visit (if you are then at Bristol) some time in the latter end of August or beginning of September, for a week or fortnight—before that time, office business puts an absolute veto on my coming. Of the blank verses I spoke of, the following lines are the only tolerably complete ones I have writ out of not more than one hundred and fifty. That I get on so slowly you may fairly impute to want of practice in composition, when I declare to you that (the few verses which you have seen excepted) I have not writ fifty lines since I left school. It may not be amiss to remark that my grandmother (on whom the verses are written) lived housekeeper in a family the fifty or sixty last years of her life—that she was a woman of exemplary piety and goodness—and for many years before her death was terribly afflicted with a cancer in her breast, which she bore with true christian patience. You may think that I have not kept enough apart the ideas of her heavenly and her earthly master, but recollect I have designedly given in to her own way of feeling—and if she had a failing 'twas that she respected her master's family too much, not reverenced her Maker too little. The lines begin imperfectly, as I may probably connect 'em if I finish at all,—and if I do, Biggs shall print 'em, in a more economical way than you yours, for (sonnets and all) they won't make a thousand lines as I propose completing 'em, and the substance must be wire-drawn."

The following letter, written at intervals, will give an insight into Lamb's spirit at this time, in its lighter and gayer moods. It would

seem that his acquaintance with the old English dramatists had just commenced with Beaumont and Fletcher, and Massinger:—

TO MR. COLERIDGE.

"Tuesday evening.

"To your list of illustrative personifications, into which a fine imagination enters, I will take leave to add the following from Beaumont and Fletcher's 'Wife for a Month;' 'tis the conclusion of a description of a sea-fight:—'The game of *death* was never play'd so nobly; the meagre thief grew wanton in his mischiefs, and his shrunk hollow eyes smiled on his ruins.' There is fancy in these of a lower order, from 'Bonduca:'—'Then did I see these valiant men of Britain, like boding owls creep into tods of ivy, and hoot their fears to one another nightly.' Not that it is a personification; only it just caught my eye in a little extract book I keep, which is full of quotations from B. and F. in particular, in which authors I can't help thinking there is a greater richness of poetical fancy than in any one, Shakspeare excepted. Are you acquainted with Massinger? At a hazard I will trouble you with a passage from a play of his called 'A Very Woman.' The lines are spoken by a lover (disguised) to his faithless mistress. You will remark the fine effect of the double endings. You will by your ear distinguish the lines, for I write 'em as prose. 'Not far from where my father lives, *a lady*, a neighbour by, blest with as great a *beauty* as nature durst bestow without *undoing*, dwelt, and most happily, as I thought then, and blest the house a thousand times she *dwelt* in. This beauty, in the blossom of my youth, when my first fire knew no adulterate *incense*, nor I no way to flatter but my *fondness*; in all the bravery my friends could *show me*, in all the faith my innocence could *give me*, in the best language my true tongue could *tell me*, and all the broken sighs my sick heart *lend me*, I sued and served; long did I serve this *lady*, long was my travail, long my trade to *win her*; with all the duty of my soul I SERVED HER.' 'Then she must love.' 'She did, but never me: she could not *love me*; she would not love, she hated,—more, she *scorn'd me*; and in so poor and base a way *abused me* for all my services, for all my *bounties*, so bold neglects flung on me.'—'What out of love, and worthy love, I *gave her*, (shame to her most unworthy mind,) to fools, to girls, to fiddlers and her boys she flung, all in disdain of me.' One more passage strikes my eye from B. and F.'s 'Palamon and Arcite.' One of 'em complains in prison: 'This is all our world; we shall know nothing here but one another; hear nothing but the clock that tells us our woes; the vine shall grow, but we shall never see it,' &c.—Is not the last circumstance exquisite? I mean not to lay myself open by saying they exceed Milton, and perhaps Collins, in sublimity. But don't you conceive all poets after Shakspeare yield to 'em in variety of genius? Massinger treads close on their heels; but you are most probably as well acquainted with his writings as your humble servant. My quotations, in that case, will only serve to expose my barrenness of matter. Southey, in simplicity and tenderness, is excelled decidedly only, I think, by Beaumont and F. in his 'Maid's Tragedy,' and some parts of 'Philaster' in particular; and elsewhere occasionally; and perhaps by Cowper in his 'Crazy Kate,' and in parts of his translation; such as the speeches of Hecuba and Andromache. I long to know your opinion of that translation. The Odyssey especially is surely very Homeric. What nobler than the appearance of Phœbus at the beginning of the Iliad—the lines ending with 'Dread sounding, bounding on the silver bow!'

"I beg you will give me your opinion of the translation; it afforded me high pleasure. As curious a specimen of translation as ever fell into my hands, is a young man's in our office, of a French novel. What in the original was literally 'amiable delusions of the fancy,' he proposed to render 'the fair frauds of the imagination.' I had much trouble in licking the book into any meaning at all. Yet did the knave clear fifty or sixty pounds by subscription and selling the copyright. The book itself not a week's work! To-day's portion of my journalising epistle has been very dull and poverty-stricken. I will here end."

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"Tuesday night.

"I have been drinking egg-hot and smoking Oronooko, (associated circumstances, which ever forcibly recall to my mind our evenings and nights at the Salutation;) my eyes and

brain are heavy and asleep, but my heart is awake; and if words came as ready as ideas, and ideas as feelings, I could say ten hundred kind things. Coleridge, you know not my supreme happiness at having one on earth (though counties separate us) whom I can call a friend. Remember you those tender lines of Logan?—

> 'Our broken friendships we deplore,
> And loves of youth that are no more;
> No after friendships c'er can raise
> Th' endearments of our early days,
> And ne'er the heart such fondness prove,
> As when we first began to love.'

"I am writing at random, and half-tipsy, what you may not *equally* understand, as you will be sober when you read it; but *my* sober and *my* half-tipsy hours you are alike a sharer in. Good night.

> 'Then up rose our bard, like a prophet in drink,
> Craigdoroch, thou'lt soar when creation shall sink.'
> BURNS."

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"Thursday.

"I am now in high hopes to be able to visit you, if perfectly convenient on your part, by the end of next month—perhaps the last week or fortnight in July. A change of scene and a change of faces would do me good, even if that scene were not to be Bristol, and those faces Coleridge's and his friends'! In the words of Terence, a little altered, 'Tædet me hujus quotidiani *mundi*.' I am heartily sick of the every-day scenes of life. I shall half wish you unmarried (don't show this to Mrs. C.) for one evening only, to have the pleasure of smoking with you, and drinking egg-hot in some little smoky room in a pot-house, for I know not yet how I shall like you in a decent room, and looking quite happy. My best love and respects to Sara notwithstanding.

"Yours sincerely,
"CHARLES LAMB."

A proposal by Coleridge to print Lamb's poems with a new edition of his own (an association in which Lloyd was ultimately included) occasioned reciprocal communications of each other's verses, and many questions of small alterations suggested and argued on both sides. I have thought it better to omit much of this verbal criticism, which, not very interesting in itself, is unintelligible without a contemporary reference to the poems which are its subject. The next letter was written on hearing of Coleridge being afflicted with a painful disease.

TO MR. COLERIDGE.

"Nov. 8th, 1796.

"My brother, my friend,—I am distrest for you, believe me I am; not so much for your painful, troublesome complaint, which, I trust, is only for a time, as for those anxieties which brought it on, and perhaps even now may be nursing its malignity. Tell me, dearest of my friends, is your mind at peace, or has anything, yet unknown to me, happened to give you fresh disquiet, and steal from you all the pleasant dreams of future rest? Are you still (I fear you are) far from being comfortably settled? Would to God it were in my power to contribute towards the bringing of you into the haven where you would be! But you are too well skilled in the philosophy of consolation to need my humble tribute of advice; in pain, and in sickness, and in all manner of disappointments, I trust you have that within you which shall speak peace to your mind. Make it, I entreat you, one of your puny comforts, that I feel for you, and share all your griefs with you. I feel as if I were troubling you about *little* things; now I am going to resume the subject of our last two letters, but it may divert us both from unpleasanter feelings to make such matters, in a manner, of importance. Without further apology, then, it was not that I did not relish, that I did not in my heart thank you for those little pictures of your feelings which you lately sent me, if I neglected to mention them. You may remember you had said much the same things before to me on the same subject in a former letter, and I considered those last verses as only the identical thoughts better clothed; either way (in prose or verse) such poetry must be welcome to me. I love them as I love the Confessions of Rousseau, and for the same reason; the same frankness, the same openness of heart, the same disclosure of all the most hidden and delicate affections of the mind: they make me proud to be thus esteemed worthy of the place of friend-confessor, brother-confessor, to a man like Coleridge. This last is, I acknowledge, language too high for

friendship ; but it is also, I declare, too sincere for flattery. Now, to put on stilts, and talk magnificently about trifles. I condescend, then, to your counsel, Coleridge, and allow my first sonnet (sick to death am I to make mention of my sonnets, and I blush to be so taken up with them, indeed I do) ; I allow it to run thus, '*Fairy Land*,' &c. &c., as I last wrote it.

"The fragments I now send you, I want printed to get rid of 'em ; for, while they stick burr-like to my memory, they tempt me to go on with the idle trade of versifying, which I long, most sincerely I speak it, I long to leave off, for it is unprofitable to my soul ; I feel it is ; and these questions about words, and debates about alterations, take me off, I am conscious, from the properer business of *my* life. Take my sonnets, once for all, and do not propose any re-amendments, or mention them again in any shape to me, I charge you. I blush that my mind can consider them as things of any worth. And, pray, admit or reject these fragments as you like or dislike them, without ceremony. Call 'em sketches, fragments, or what you will, and do not entitle any of my *things* love sonnets, as I told you to call 'em ; 'twill only make me look little in my own eyes ; for it is a passion of which I retain *nothing* : 'twas a weakness, concerning which I may say, in the words of Petrarch (whose life is now open before me), 'if it drew me out of some vices, it also prevented the growth of many virtues, filling me with the love of the creature rather than the Creator, which is the death of the soul.' Thank God, the folly has left me for ever ; not even a review of my love verses renews one wayward wish in me ; and if I am at all solicitous to trim 'em out in their best apparel, it is because they are to make their appearance in good company. Now to my fragments. Lest you have lost my Grandam, she shall be one. 'Tis among the few verses I ever wrote, that to Mary is another, which profit me in the recollection. God love her, and may we two never love each other less !

"These, Coleridge, are the few sketches I have thought worth preserving ; how will they relish thus detached ? Will you reject all or any of them ? They are thine, do whatsoever thou listest with them. My eyes ache with writing long and late, and I wax wondrous sleepy ; God bless you and yours, me and mine ! Good night. "C. LAMB.

"I will keep my eyes open reluctantly a minute longer to tell you, that I love you for those simple, tender, heart-flowing lines with which you conclude your last, and in my eye best, sonnet (so you call 'em), 'So, for the mother's sake, the child was dear, and dearer was the mother for the child.' Cultivate simplicity, Coleridge ; or rather, I should say, banish elaborateness ; for simplicity springs spontaneous from the heart, and carries into day-light with it its own modest buds, and genuine, sweet, and clear flowers of expression. I allow no hot beds in the gardens of Parnassus. I am unwilling to go to bed, and leave my sheet unfilled (a good piece of night-work for an idle body like me), so will finish with begging you to send me the earliest account of your complaint, its progress, or (as I hope to God you will be able to send me) the tale of your recovery, or at least amendment. My tenderest remembrances to your Sara.——

"Once more good night."

A wish to dedicate his portion of the volume to his sister gave occasion to the following touching letter :

TO MR. COLERIDGE.

"Nov. 14th, 1796.

"Coleridge, I love you for dedicating your poetry to Bowles : Genius of the sacred fountain of tears, it was he who led you gently by the hand through all this valley of weeping, showed you the dark green yew trees, and the willow shades, where, by the fall of waters, you might indulge an uncomplaining melancholy, a delicious regret for the past, or weave fine visions of that awful future,

> 'When all the vanities of life's brief day
> Oblivion's hurrying hand hath swept away,
> And all its sorrows, at the awful blast
> Of the archangel's trump, are but as shadows past.'

I have another sort of dedication in my head for my few things, which I want to know if you approve of, and can insert. I mean to inscribe them to my sister. It will be unexpected, and it will give her pleasure ; or do you think it will look whimsical at all ? as I have not spoke to her about it, I can easily reject the idea. But there is a monotony in

the affections, which people living together, or, as we do now, very frequently seeing each other, are apt to give in to; a sort of indifference in the expression of kindness for each other, which demands that we should sometimes call to our aid the trickery of surprise. Do you publish with Lloyd, or without him? in either case my little portion may come last, and after the fashion of orders to a country correspondent, I will give directions how I should like to have 'em done. The title-page to stand thus :—

POEMS,

BY

CHARLES LAMB, OF THE INDIA-HOUSE.

"Under this title the following motto, which, for want of room, I put over leaf, and desire you to insert, whether you like it or no. May not a gentleman choose what arms, mottoes, or armorial bearings the herald will give him leave, without consulting his republican friend, who might advise none? May not a publican put up the sign of the Saracen's Head, even though his undiscerning neighbour should prefer, as more genteel, the Cat and Gridiron?

[Motto.]

'This beauty, in the blossom of my youth,
When my first fire knew no adulterate incense,
Nor I no way to flatter but my fondness,
In the best language my true tongue could tell me,
And all the broken sighs my sick heart lend me,
I sued and served. Long did I love this lady.'

MASSINGER.

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THE DEDICATION.

THE FEW FOLLOWING POEMS,
CREATURES OF THE FANCY AND THE FEELING
IN LIFE'S MORE VACANT HOURS,
PRODUCED, FOR THE MOST PART, BY
LOVE AND IDLENESS,
ARE,
WITH ALL A BROTHER'S FONDNESS,
INSCRIBED TO
MARY ANNE LAMB,
THE
AUTHOR'S BEST FRIEND AND SISTER.

"This is the pomp and paraphernalia of parting, with which I take my leave of a passion which has reigned so royally (so long) within me; thus, with its trappings of laureatship, I fling it off, pleased and satisfied with myself that the weakness troubles me no longer. I am wedded, Coleridge, to the fortunes of my sister and my poor old father. Oh! my friend, I think sometimes, could I recall the days that are past, which among them should I choose? not those 'merrier days,' not the 'pleasant days of hope,' not 'those wanderings with a fair hair'd maid,' which I have so often and so feelingly regretted, but the days, Coleridge, of a *mother's* fondness for her *school-boy*. What would I give to call her back to earth for *one* day, on my knees to ask her pardon for all those little asperities of temper which, from time to time, have given her gentle spirit pain; and the day, my friend, I trust, will come, there will be 'time enough' for kind offices of love, if 'Heaven's eternal year' be ours. Hereafter, her meek spirit shall not reproach me. Oh, my friend, cultivate the filial feelings! and let no man think himself released from the kind 'charities' of relationship: these shall give him peace at the last; these are the best foundation for every species of benevolence. I rejoice to hear, by certain channels, that you, my friend, are reconciled with all your relations. 'Tis the most kindly and natural species of love, and we have all the associated train of early feelings to secure its strength and perpetuity. Send me an account of your health; *indeed* I am solicitous about you. God love you and yours. "C. LAMB."

The following, written about this time, alludes to some desponding expression in a letter which is lost, and which Coleridge had combated.

TO MR. COLERIDGE.

"Dec. 10th, 1796.

"I had put my letter into the post rather hastily, not expecting to have to acknowledge another from you so soon. This morning's present has made me alive again: my last night's epistle was childishly querulous; but you have put a little life into me, and I will thank you for your remembrance of me, while my sense of it is yet warm; for if I linger a day or two I may use the same phrase of acknowledgment, or similar, but the feeling

that dictates it now will be gone. I shall send you a *caput mortuum*, not a *cor virens*. Thy Watchman's, thy bellman's verses I do retort upon thee, thou libellous varlet,—why you cried the hours yourself, and who made you so proud! But I submit, to show my humility most implicitly to your dogmas. I reject entirely the copy of verses you reject. With regard to my leaving off versifying you have said so many pretty things, so many fine compliments, ingeniously decked out in the garb of sincerity, and undoubtedly springing from a present feeling somewhat like sincerity, that you might melt the most un-muse-ical soul,—did you not (now for a Rowland compliment for your profusion of Olivers), did you not in your very epistle, by the many pretty fancies and profusion of heart displayed in it, dissuade and discourage me from attempting anything after you. At present I have not leisure to make verses, nor anything approaching to a fondness for the exercise. In the ignorant present time, who can answer for the future man? 'At lovers' perjuries Jove laughs'—and poets have sometimes a disingenuous way of forswearing their occupation. This though is not my case. Publish your Burns when and how you like, it will be new to me,—my memory of it is very confused, and tainted with unpleasant associations. Burns was the god of my idolatry, as Bowles of yours. I am jealous of your fraternising with Bowles, when I think you relish him more than Burns, or my old favourite, Cowper. But you conciliate matters when you talk of the 'divine chit-chat' of the latter: by the expression, I see you thoroughly relish him. I love Mrs. Coleridge for her excuses an hundredfold more dearly, than if she heaped 'line upon line,' out Hannah-ing Hannah More; and had rather hear you sing 'Did a very little baby' by your family fire-side, than listen to you, when you were repeating one of Bowles' sweetest sonnets, in your sweet manner, while we two were indulging sympathy, a solitary luxury, by the fire-side at the Salutation. Yet have I no higher ideas of heaven. Your company was one 'cordial in this melancholy vale'—the remembrance of it is a blessing partly, and partly a curse. When I can abstract myself from things present, I can enjoy it with a freshness of relish; but it more constantly operates to an unfavourable comparison with the uninteresting converse I always and *only* can partake in. Not a soul loves Bowles here: scarce one has heard of Burns; few but laugh at me for reading my Testament,—they talk a language I understand not, I conceal sentiments that would be a puzzle to them. I can only converse with you by letter, and with the dead in their books. My sister, indeed, is all I can wish in a companion; but our spirits are alike poorly, our reading and knowledge from the self-same sources; our communication with the scenes of the world alike narrow; never having kept separate company, or any 'company' *together*—never having read separate books, and few books *together*—what knowledge have we to convey to each other? In our little range of duties and connexions, how few sentiments can take place, without friends, with few books, with a taste for religion, rather than a strong religious habit! We need some support, some leading-strings to cheer and direct us; you talk very wisely, and be not sparing of *your advice*. Continue to remember us, and to to show us you do remember us: we will take as lively an interest in what concerns you and yours. All I can add to your happiness, will be sympathy: you can add to mine *more;* you can teach me wisdom. I am indeed an unreasonable correspondent; but I was unwilling to let my last night's letter go off without this qualifier: you will perceive by this my mind is easier, and you will rejoice. I do not expect or wish you to write, till you are moved; and, of course, shall not, till you announce to me that event, think of writing myself. Love to Mrs. Coleridge and David Hartley, and my kind remembrance to Lloyd if he is with you.

"C. Lamb."

"I will get 'Nature and Art,'—have not seen it yet—nor any of Jeremy Taylor's works."

## CHAPTER III.

[1797.]

### Letters to Coleridge.

The volume which was to combine the early poetry of the three friends was not completed in the year 1796, and proceeded slowly through the press in the following year; Lamb occasionally submitting an additional sonnet, or

correction of one already sent, to the judgment of Coleridge, and filling long letters with minute suggestions on Coleridge's share of the work, and high, but honest expressions of praise of particular images and thoughts. The eulogy is only interesting as indicative of the reverential feeling with which Lamb regarded the genius of Coleridge ;—but one or two specimens of the gentle rebuke which he ventured on, when the gorgeousness of Coleridge's language seemed to oppress his sense, are worthy of preservation. The following relates to a line in the noble Ode on the Departing Year, in which Coleridge had written of

> 'Th' ethereal multitude,
> Whose purple locks with snow-white glories shone.'

"'Purple locks, and snow-white glories!'—these are things the muse talks about when, to borrow H. Walpole's witty phrase, she is not finely frenzied, only a little lightheaded, that's all—'Purple locks!' They may manage those things differently in fairy land; but your 'golden tresses' are to my fancy."

On this remonstrance Coleridge changed the "purple" into "golden," defending his original epithet; and Lamb thus gave up the point :—

"'Golden locks and snow-white glories' are as incongruous as your former ; and if the great Italian painters, of whom my friend knows about as much as the man in the moon—if these great gentlemen be on your side, Isee no harm in your retaining the purple. The glories that *I* have observed to encircle the heads of saints and madonnas in those old paintings, have been mostly of a dirty drab-coloured yellow—a dull gambogium. Keep your old line ; it will excite a confused kind of pleasurable idea in the reader's mind, not clear enough to be called a conception, nor just enough, I think, to reduce to painting. It is a rich line, you say ; and riches hide a many faults." And the word "wreathed" was ultimately adopted, instead of purple or golden : but the snow-white glories remain.

Not satisfied with the dedication of his portion of the volume to his sister, and the sonnet which had been sent to the press, Lamb urged on Coleridge the insertion of another, which seems to have been ultimately withheld as too poor in poetical merit for publication. The rejected sonnet, and the references made to it by the writer, have an interest now beyond what mere fancy can give. After various critical remarks on an ode of Coleridge, he thus introduced the subject :—

"If the fraternal sentiment conveyed in the following lines will atone for the total want of anything like merit or genius in it, I desire you will print it next after my sonnet to my sister.

> Friend of my earliest years and childish days,
> My joys, my sorrows, thou with me hast shared,
> Companion dear ; and we alike have fared,
> Poor pilgrims we, through life's unequal ways.
> It were unwisely done, should we refuse
> To cheer our path, as featly as we may,—
> Our lonely path to cheer, as travellers use,
> With merry song, quaint tale, or roundelay.
> And we will sometimes talk past troubles o'er,
> Of mercies shown, and all our sickness heal'd,
> And in his judgments God remembering love :
> And we will learn to praise God evermore,
> For those 'glad tidings of great joy,' reveal'd
> By that sooth messenger, sent from above.
>
> 1797.

"This has been a sad long letter of business, with no room in it for what honest Bunyan terms heart-work. I have just room left to congratulate you on your removal to Stowey ; to wish success to all your projects ; to 'bid fair peace' be to that house : to send my love and best wishes, breathed warmly, after your dear Sara, and her little David Hartley. If Lloyd be with you, bid him write to me : I feel to whom I am obliged primarily, for two very friendly letters I have received already from him. A dainty sweet book that 'Nature and Art' is.—I am at present re-re-reading Priestley's examination of the Scotch Doctors : how the rogue strings 'em up! three together. You have no doubt read that clear, strong, humorous, most entertaining piece of reasoning? If not, procure it, and be exquisitely amused. I wish I could get more of Priestley's works. Can you recommend me to any more books, easy of access, such as circulating shops afford? God bless you and yours!

"Monday morning, at office."

"Poor Mary is very unwell with a sore throat, and a slight species of scarlet fever. God bless her too."

He recurs to the subject in his next letter, which is also interesting, as urging Coleridge to attempt some great poem worthy of his genius.

TO MR. COLERIDGE.

" Jan. 10th, 1797.

" I need not repeat my wishes to have my little sonnets printed *verbatim* my last way. In particular, I fear lest you should prefer printing my first sonnet, as you have done more than once, ' did the wand of Merlin wave,' it looks so like Mr. Merlin, the ingenious successor of the immortal Merlin, now living in good health and spirits, and flourishing in magical reputation, in Oxford-street; and, on my life, one half who read it would understand it so. Do put 'em forth finally, as I have, in various letters, settled it; for first a man's self is to be pleased, and then his friends,—and, of course, the greater number of his friends, if they differ *inter se*. Thus taste may safely be put to the vote. I do long to see our names together; not for vanity's sake, and naughty pride of heart altogether, for not a living soul I know, or am intimate with, will scarce read the book, —so I shall gain nothing, *quoad famam;* and yet there is a little vanity mixes in it, I cannot help denying.—I am aware of the unpoetical cast of the six last lines of my last sonnet, and think myself unwarranted in smuggling so tame a thing into the book; only the sentiments of those six lines are thoroughly congenial to me in my state of mind, and I wish to accumulate perpetuating tokens of my affection to poor Mary,—that it has no originality in its cast, nor anything in the feelings, but what is common and natural to thousands, nor ought properly to be called poetry, I see; still it will tend to keep present to my mind a view of things which I ought to indulge. These six lines, too, have not, to a reader, a connectedness with the foregoing. Omit it if you like. —What a treasure it is to my poor, indolent, and unemployed mind, thus to lay hold on a subject to talk about, though 'tis but a sonnet, and that of the lowest order! How mournfully inactive I am!—'Tis night: good night.

" My sister, I thank God, is nigh recovered: she was seriously ill. Do, in your next letter, and that right soon, give me some satisfaction respecting your present situation at Stowey. Is it a farm you have got? and what does your worship know about farming?

" Coleridge, I want you to write an epic poem. Nothing short of it can satisfy the vast capacity of true poetic genius. Having one great end to direct all your poetical faculties to, and on which to lay out your hopes, your ambition will show you to what you are equal. By the sacred energies of Milton! by the dainty, sweet, and soothing phantasies of honey-tongued Spenser! I adjure you to attempt the epic. Or do something, more ample than the writing an occasional brief ode or sonnet; something ' to make yourself for ever known,—to make the age to come your own.' But I prate; doubtless you meditate something. When you are exalted among the lords of epic fame, I shall recall with pleasure, and exultingly, the days of your humility, when you disdained not to put forth, in the same volume with mine, your ' Religious Musings,' and that other poem from the ' Joan of Arc,' those promising first-fruits of high renown to come. You have learning, you have fancy, you have enthusiasm, you have strength, and amplitude of wing enow for flights like those I recommend. In the vast and unexplored regions of fairy-land, there is ground enough unfound and uncultivated; search these, and realise your favourite Susquehannah scheme. In all our comparisons of taste, I do not know whether I have ever heard your opinion of a poet, very dear to me, —the now-out-of-fashion Cowley. Favour me with your judgment of him, and tell me if his prose essays, in particular, as well as no inconsiderable part of his verse, be not delicious. I prefer the graceful rambling of his essays, even to the courtly elegance and ease of Addison; abstracting from this the latter's exquisite humour.

* * * * *

" When the little volume is printed, send me three or four, at all events not more than six copies, and tell me if I put you to any additional expense, by printing with you. I have no thought of the kind, and in that case must reimburse you."

In the commencement of this year, Coleridge removed from Bristol to a cottage at Nether Stowey, to embody his favourite dream of a cottage life. This change of place probably

delayed the printing of the volume ; and Coleridge, busy with a thousand speculations, became irregular in replying to the letters with writing which Lamb solaced his dreary hours. The following are the most interesting portions of the only letters which remain of this year.

TO MR. COLERIDGE.

" Jan. 10th, 1797.

" Priestley, whom I sin in almost adoring, speaks of ' such a choice of company, as tends to keep up that right bent, and firmness of mind, which a necessary intercourse with the world would otherwise warp and relax.' ' Such fellowship is the true balsam of life ; its cement is infinitely more durable than that of the friendships of the world, and it looks for its proper fruit, and complete gratification, to the life beyond the grave.' Is there a possible chance for such a one as I to realise in this world such friendships ? Where am I to look for 'em ? What testimonals shall I bring of my being worthy of such friendship ? Alas ! the great and good go together in separate herds, and leave such as I to lag far, far behind in all intellectual, and, far more grievous to say, in all moral accomplishments. Coleridge, I have not one truly elevated character among my acquaintance : not one Christian : not one, but undervalues Christianity—singly what am I to do ? Wesley (have you read his life ?) was he not an elevated character ? Wesley has said, ' Religion is not a solitary thing.' Alas ! it necessarily is so with me, or next to solitary. 'Tis true you write to me. But correspondence by letter, and personal intimacy, are very widely different. Do, do write to me, and do some good to my mind, already how much ' warped and relaxed ' by the world ! 'Tis the conclusion of another evening. Good night. God have us all in his keeping.

" If you are sufficiently at leisure, oblige me with an account of your plan of life at Stowey —your literary occupations and prospects— in short, make me acquainted with every circumstance which, as relating to you, can be interesting to me. Are you yet a Berkleyan ? Make me one. I rejoice in being, speculatively, a necessitarian. Would to God, I were habitually a practical one ! Confirm me in the faith of that great and glorious doctrine, and keep me steady in the contemplation of it. You some time since expressed an intention you had of finishing some extensive work on the Evidences of Natural and Revealed Religion. Have you let that intention go ? Or are you doing anything towards it ? Make to yourself other ten talents. My letter is full of nothingness. I talk of nothing. But I must talk. I love to write to you. I take a pride in it. It makes me think less meanly of myself. It makes me think myself not totally disconnected from the better part of mankind. I know I am too dissatisfied with the beings around me ; but I cannot help occasionally exclaiming, ' Woe is me, that I am constrained to dwell with Meshech, and to have my habitation among the tents of ' Kedar.' I know I am in noways better in practice than my neighbours, but I have a taste for religion, an occasional earnest aspiration after perfection, which they have not. I gain nothing by being with such as myself—we encourage one another in mediocrity. I am always longing to be with men more excellent than myself. All this must sound odd to you, but these are my predominant feelings, when I sit down to write to you, and I should put force upon my mind, were I to reject them. Yet I rejoice, and feel my privilege with gratitude, when I have been reading some wise book, such as I have just been reading, ' Priestley on Philosophical Necessity,' in the thought that I enjoy a kind of communion, a kind of friendship even, with the great and good. Books are to me instead of friends. I wish they did not resemble the latter in their scarceness.

" And how does little David Hartley ? ' *Ecquid in antiquam virtutem ?* ' Does his mighty name work wonders yet upon his little frame and opening mind ? I did not distinctly understand you—you don't mean to make an actual ploughman of him ? Is Lloyd with you yet ? Are you intimate with Southey ? What poems is he about to publish ?—he hath a most prolific brain, and is indeed a most sweet poet. But how can you answer all the various mass of interrogation I have put to you in the course of the sheet ? Write back just what you like, only write something, however brief. I have now nigh finished my page, and got to the end of another evening (Monday evening), and my eyes are heavy and sleepy, and my brain un-

suggestive. I have just heart enough awake to say good night once more, and God love you, my dear friend; God love us all. Mary bears an affectionate remembrance of you.

"CHARLES LAMB."

A poem of Coleridge, emulous of Southey's "Joan of Arc," which he proposed to call the "Maid of Orleans," on which Lamb had made some critical remarks, produced the humorous recantation with which the following letter opens.

TO MR. COLERIDGE.

"Feb. 13, 1797.

"Your poem is altogether admirable—parts of it are even exquisite. I perceived all its excellences, on a first reading, as readily as now you have been removing a supposed film from my eyes. I was only struck with a certain faulty disproportion, in the matter and the *style*, which I still think I perceive, between these lines and the former ones. I had an end in view, I wished to make you reject the poem, only as being discordant with the other, and, in subservience to that end, it was politically done in me to over-pass, and make no mention of merit, which, could you think me capable of *overlooking*, might reasonably damn for ever in your judgment all pretensions, in me, to be critical. There—I will be judged by Lloyd, whether I have not made a very handsome recantation. I was in the case of a man, whose friend has asked him his opinion of a certain young lady—the deluded wight gives judgment against her *in toto*—don't like her face, her walk, her manners; finds fault with her eyebrows; can see no wit in her; his friend looks blank, he begins to smell a rat—wind veers about—he acknowledges her good sense, her judgment in dress, a certain simplicity of manners and honesty of heart, something too in her manners which gains upon you after a short acquaintance,—and then her accurate pronunciation of the French language, and a pretty uncultivated taste in drawing. The reconciled gentleman smiles applause, squeezes him by the hand, and hopes he will do him the honour of taking a bit of dinner with Mrs. —— and him,—a plain family dinner,—some day next week; 'for, I suppose, you never heard we were married. I'm glad to see you like my wife, however; you'll come and see her, ha?' Now am I too proud to retract entirely? Yet I do perceive I am in some sort straitened; you are manifestly wedded to this poem, and what fancy has joined let no man separate. I turn me to the Joan of Arc, second book.

"The solemn openings of it are with sounds, which Ll. would say 'are silence to the mind.' The deep preluding strains are fitted to initiate the mind, with a pleasing awe, into the sublimest mysteries of theory concerning man's nature, and his noblest destination—the philosophy of a first cause—of subordinate agents in creation, superior to man—the subserviency of Pagan worship and Pagan faith to the introduction of a purer and more perfect religion, which you so elegantly describe as winning, with gradual steps, her difficult way northward from Bethabra. After all this cometh Joan, a *publican's* daughter, sitting on an ale-house *bench*, and marking the *swingings* of the *sign-board*, finding a poor man, his wife and six children, starved to death with cold, and thence roused into a state of mind proper to receive visions, emblematical of equality; which, what the devil Joan had to do with, I don't know, or, indeed, with the French and American revolutions, though that needs no pardon, it is executed so nobly. After all, if you perceive no disproportion, all argument is vain: I do not so much object to parts. Again, when you talk of building your fame on these lines in preference to the 'Religious Musings,' I cannot help conceiving of you, and of the author of that, as two different persons, and I think you a very vain man.

"I have been re-reading your letter; much of it I *could* dispute, but with the latter part of it, in which you compare the two Joans with respect to their predispositions for fanaticism, I, *toto corde*, coincide; only I think that Southey's strength rather lies in the description of the emotions of the Maid under the weight of inspiration,—these (I see no mighty difference between *her* describing them or *you* describing them), these if you only equal, the previous admirers of his poem, as is natural, will prefer his,—if you surpass, prejudice will scarcely allow it, and I scarce think you will surpass, though your specimen at the conclusion, I am in earnest, I think very nigh equals them. And in an account of a fanatic or of a

prophet, the description of her *emotions* is expected to be most highly finished. By the way, I spoke far too disparagingly of your lines, and, I am ashamed to say, purposely. I should like you to specify or particularize; the stories of the 'Tottering Eld,' of 'his eventful years all come and gone,' is too general; why not make him a soldier, or some character, however, in which he has been witness to frequency of 'cruel wrong and strange distress'? I think I should. When I laughed at the 'miserable man crawling from beneath the coverture,' I wonder I did not perceive that it was a laugh of horror—such as I have laughed at Dante's picture of the famished Ugolino. Without falsehood, I perceive an hundred beauties in your narrative. Yet I wonder you do not perceive something out-of-the-way, something unsimple and artificial, in the expression 'voiced a sad tale.' I hate made-dishes at the muses' banquet. I believe I was wrong in most of my other objections. But surely 'hailed him immortal,' adds nothing to the terror of the man's death, which it was your business to heighten, not diminish by a phrase, which takes away all terror from it. I like that line, 'They closed their eyes in sleep, nor knew 'twas death.' Indeed there is scarce a line I do not like. '*Turbid* ecstacy' is surely not so good as what you *had* written, 'troublous.' Turbid rather suits the muddy kind of inspiration which London porter confers. The versification is, throughout, to my ears unexceptionable, with no disparagement to the measure of the 'Religious Musings,' which is exactly fitted to the thoughts.

"You were building your house on a rock, when you rested your fame on that poem. I can scarce bring myself to believe, that I am admitted to a familiar correspondence, and all the licence of friendship, with a man who writes blank verse like Milton. Now, this is delicate flattery, *indirect* flattery. Go on with your 'Maid of Orleans,' and be content to be second to yourself. I shall become a convert to it, when 'tis finished."

"This afternoon I attend the funeral of my poor old aunt, who died on Thursday. I own I am thankful that the good creature has ended all her days of suffering and infirmity. She was to me the 'cherisher of infancy,' and one must fall on those occasions into reflections, which it would be common-place to enumerate, concerning death, 'of chance and change, and fate in human life.' Good God, who could have foreseen all this but four months back! I had reckoned, in particular, on my aunt's living many years; she was a very hearty old woman. But she was a mere skeleton before she died, looked more like a corpse that had lain weeks in the grave, than one fresh dead. 'Truly the light is sweet, and a pleasant thing it is for the eyes to behold the sun; but let a man live many days and rejoice in them all, yet let him remember the days of darkness, for they shall be many.' Coleridge, why are we to live on after all the strength and beauty of existence are gone, when all the life of life is fled, as poor Burns expresses it? Tell Lloyd I have had thoughts of turning Quaker, have been reading, and, or am rather just beginning to read, a most capital book, good thoughts in good language, William Penn's 'No Cross, no Crown.' I like it immensely Unluckily I went to one of his meetings, tell him, in St. John-street, yesterday, and saw a man under all the agitations and workings of a fanatic, who believed himself under the influence of some 'inevitable presence.' This cured me of Quakerism; I love it in the books of Penn and Woolman, but I detest the vanity of a man thinking he speaks by the Spirit, when what he says an ordinary man might say without all that quaking and trembling. In the midst of his inspiration, and the effects of it were most noisy, was handed into the midst of the meeting a most terrible blackguard Wapping sailor; the poor man, I believe, had rather have been in the hottest part of an engagement, for the congregation of broad-brims, together with the ravings of the prophet, were too much for his gravity, though I saw even he had delicacy enough not to laugh out. And the inspired gentleman, though his manner was so supernatural, yet neither talked nor professed to talk anything more than good sober sense, common morality, with now and then a declaration of not speaking from himself. Among other things, looking back to his childhood and early youth, he told the meeting what a graceless young dog he had been, that in his youth he had a good share of wit: reader, if thou hadst seen the gentleman, thou wouldst have sworn that it must indeed have been many

years ago, for his rueful physiognomy would have scared away the playful goddess from the meeting, where he presided, for ever. A wit! a wit! what could he mean? Lloyd, it minded me of Falkland in the Rivals, 'Am I full of wit and humour? No, indeed you are not. Am I the life and soul of every company I come into? No, it cannot be said you are.' That hard-faced gentleman, a wit! Why, nature wrote on his fanatic forehead fifty years ago, 'Wit never comes, that comes to all.' I should be as scandalized at a *bon mot* issuing from his oracle-looking mouth, as to see Cato go down a country-dance. God love you all. You are very good to submit to be pleased with reading my nothings. 'Tis the privilege of friendship to talk nonsense, and to have her nonsense respected.—Yours ever,

"C. Lamb."

TO MR. COLERIDGE.

"April 7th, 1797.

"Your last letter was dated the 10th February; in it you promised to write again the next day. At least, I did not expect so long, so unfriend-like a silence. There was a time, Col., when a remissness of this sort in a dear friend would have lain very heavy on my mind, but latterly I have been too familiar with neglect to feel much from the semblance of it. Yet, to suspect one's self overlooked, and in the way to oblivion, is a feeling rather humbling; perhaps, as tending to self-mortification, not unfavourable to the spiritual state. Still, as you meant to confer no benefit on the soul of your friend, you do not stand quite clear from the imputation of unkindliness (a word, by which I mean the diminutive of unkindness). And then David Hartley was unwell; and how is the small philosopher, the minute philosopher? and David's mother? Coleridge, I am not trifling, nor are these matter-of-fact questions only. You are all very dear and precious to me; do what you will, Col., you may hurt me and vex me by your silence, but you cannot estrange my heart from you all. I cannot scatter friendships like chuck-farthings, nor let them drop from mine hand like hour-glass sand. I have but two or three people in the world to whom I am more than indifferent, and I can't afford to whistle them off to the winds.

"My sister has recovered from her illness. May that merciful God make tender my heart, and make me as thankful, as in my distress I was earnest, in my prayers. Congratulate me on an ever-present and never-alienable friend like her. And do, do insert, if you have not *lost*, my dedication. It will have lost half its value by coming so late. If you really are going on with that volume, I shall be enabled in a day or two to send you a short poem to insert. Now, do answer this. Friendship, and acts of friendship, should be reciprocal, and free as the air; a friend should never be reduced to beg an alms of his fellow. Yet I will beg an alms; I entreat you to write, and tell me all about poor L., and all of you.

"God love and preserve you all.

"C. Lamb."

TO MR. COLERIDGE.

"June 13th, 1797.

"I stared with wild wonderment to see thy well-known hand again. It revived many a pleasing recollection of an epistolary intercourse, of late strangely suspended, once the pride of my life. Before I even opened thy letter, I figured to myself a sort of complacency which my little hoard at home would feel at receiving the new-comer into the little drawer where I keep my treasures of this kind. You have done well in writing to me. The little room (was it not a little one?) at the Salutation was already in the way of becoming a fading idea; it had begun to be classed in my memory with those 'wanderings with a fair hair'd maid,' in the recollection of which I feel I have no property. You press me, very kindly do you press me, to come to Stowey; obstacles, strong as death, prevent me at present; maybe I may be able to come before the year is out; believe me, I will come as soon as I can, but I dread naming a probable time. It depends on fifty things, besides the expense, which is not nothing. As to ——, caprice may grant what caprice only refused, and it is no more hardship, rightly considered, to be dependent on him for pleasure, than to lie at the mercy of the rain and sunshine for the enjoyment of a holiday: in either case we are not to look for a suspension of the laws of nature. 'Grill will be grill.' Vide Spenser.

"I could not but smile at the compromise

you make with me for printing Lloyd's poems first; but there is in nature, I fear, too many tendencies to envy and jealousy not to justify you in your apology. Yet, if any one is welcome to pre-eminence from me, it is Lloyd, for he would be the last to desire it. So, pray, let his name *uniformly* precede mine, for it would be treating me like a child to suppose it could give me pain. Yet, alas! I am not insusceptible of the bad passions. Thank God, I have the ingenuousness to be ashamed of them. I am dearly fond of Charles Lloyd; he is all goodness, and I have too much of the world in my composition to feel myself thoroughly deserving of his friendship.

"Lloyd tells me that Sheridan put you upon writing your tragedy. I hope you are only Coleridgeizing when you talk of finishing it in a few days. Shakspeare was a more modest man, but you best know your own power.

"Of my last poem you speak slightingly; surely the longer stanzas were pretty tolerable; at least there was one good line in it,

'Thick-shaded trees, with dark green leaf rich clad.'

"To adopt your own expression, I call this a 'rich' line, a fine full line. And some others I thought even beautiful. Believe me, my little gentleman will feel some repugnance at riding behind in the basket, though, I confess, in pretty good company. Your picture of idiocy, with the sugar-loaf head, is exquisite; but are you not too severe upon our more favoured brethren in fatuity? I send you a trifling letter; but you have only to think that I have been skimming the superficies of my mind, and found it only froth. Now, do write again; you cannot believe how I long and love always to hear about you.

Yours most affectionately,

"Charles Lamb."

TO MR. COLERIDGE.

"June 24th, 1797.

"Did you seize the grand opportunity of seeing Koscinsko while he was at Bristol? I never saw a hero, I wonder how they look. I have been reading a most curious romance-like work, called the Life of John Buncle, Esq. 'Tis very interesting, and an extraordinary compound of all manner of subjects, from the depth of the ludicrous to the heights of sublime religious truth. There is much abstruse science in it above my cut, and an infinite fund of pleasantry. John Buncle is a famous fine man, formed in nature's most eccentric hour. I am ashamed of what I write. But I have no topic to talk of. I see nobody; and sit, and read, or walk alone, and hear nothing. I am quite lost to conversation from disuse; and out of the sphere of my little family, who, I am thankful, are dearer and dearer to me every day, I see no face that brightens up at my approach. My friends are at a distance (meaning Birmingham and Stowey); worldly hopes are at a low ebb with me, and unworldly thoughts are not yet familiarized to me, though I occasionally indulge in them. Still I feel a calm not unlike content. I fear it is sometimes more akin to physical stupidity than to a heaven-flowing serenity and peace. What right have I to obtrude all this upon you? and what is such a letter to you? and if I come to Stowey, what conversation can I furnish to compensate my friend for those stores of knowledge and of fancy; those delightful treasures of wisdom, which, I know, he will open to me. But it is better to give than to receive; and I was a very patient hearer, and docile scholar, in our winter evening meetings at Mr. May's; was I not, Col.? What I have owed to thee, my heart can ne'er forget.

"God love you and yours.

"C. L."

At length the small volume containing the poems of Coleridge, Lloyd, and Lamb, was published by Mr. Cottle at Bristol. It excited little attention; but Lamb had the pleasure of seeing his dedication to his sister printed in good set form, after his own fashion, and of witnessing the delight and pride with which she received it. This little book, now very scarce, had the following motto expressive of Coleridge's feeling towards his associates:—*Duplex nobis vinculum, et amicitiæ et similium junctarumque Camœnarum; quod utinam neque mors solvat, neque temporis longinquitas.* Lamb's share of the work consists of eight sonnets; four short fragments of blank verse, of which the Grandame is the principal; a poem, called the Tomb of Douglas; some verses to Charles Lloyd; and a vision of Repentance; which are all published in the last edition of his

poetical works, except one of the sonnets, which was addressed to Mrs. Siddons, and the Tomb of Douglas, which was justly omitted as common-place and vapid. They only occupy twenty-eight duodecimo pages, within which space was comprised all that Lamb at this time had written which he deemed worth preserving.

The following letter from Lamb to Coleridge seems to have been written on receiving the first copy of the work.

TO MR. COLERIDGE.

"Dec. 10th, 1797.

"I am sorry I cannot now relish your poetical present so thoroughly as I feel it deserves; but I do not the less thank Lloyd and you for it.

"Before I offer, what alone I have to offer, a few obvious remarks, on the poems you sent me, I can but notice the odd coincidence of two young men, in one age, carolling their grandmothers. Love, what L. calls the 'feverish and romantic tie,' hath too long domineered over all the charities of home: the dear domestic ties of father, brother, husband. The amiable and benevolent Cowper has a beautiful passage in his 'Task,'—some natural and painful reflections on his deceased parents: and Hayley's sweet lines to his mother are notoriously the best things he ever wrote. Cowper's lines, some of them are

> 'How gladly would the man recall to life
> The boy's neglected sire; a mother, too!
> That softer name, perhaps more gladly still,
> Might he demand them at the gates of death.'

"I cannot but smile to see my granny so gaily decked forth: though, I think, whoever altered 'thy' praises to 'her' praises—'thy' honoured memory to 'her,' honoured memory, did wrong—they best exprest my feelings. There is a pensive state of recollection, in which the mind is disposed to apostrophize the departed objects of its attachment; and, breaking loose from grammatical precision, changes from the first to the third, and from the third to the first person, just as the random fancy or the feeling directs. Among Lloyd's sonnets, 6th, 7th, 8th, 9th, and 11th, are eminently beautiful. I think him too lavish of his expletives; the *do's* and *did's*, when they occur too often, bring a quaintness with them along with their simplicity, or rather air of antiquity, which the patrons of them seem desirous of conveying.

* * * * *

"Another time, I may notice more particularly Lloyd's, Southey's, Dermody's Sonnets. I shrink from them now: my teazing lot makes me too confused for a clear judgment of things, too selfish for sympathy; and these ill-digested, meaningless remarks, I have imposed on myself as a task, to lull reflection, as well as to show you, I did not neglect reading your valuable present. Return my acknowledgments to Lloyd; you two seem to be about realizing an Elysium upon earth, and, no doubt, I shall be happier. Take my best wishes. Remember me most affectionately to Mrs. C——, and give little David Hartley—God bless its little heart!—a kiss for me. Bring him up to know the meaning of his Christian name, and what that name (imposed upon him) will demand of him.

"God love you! "C. LAMB.

"I write, for one thing to say, that I shall write no more till you send me word where you are, for you are so soon to move.

"My sister is pretty well, thank God. We think of you very often. God bless you: continue to be my correspondent, and I will strive to fancy that this world is *not* 'all barrenness.'"

After several disappointments, occasioned by the state of business in the India House, Lamb achieved his long-checked wish of visiting Coleridge at Stowey, in company with his sister, without whom he felt it almost a sin to enjoy anything. Coleridge, shortly after, abandoned his scheme of a cottage-life; and, in the following year, left England for Germany. Lamb, however, was not now so lonely as when he wrote to Coleridge imploring his correspondence as the only comfort of his sorrows and labours; for, through the instrumentality of Coleridge, he was now rich in friends. Among them he marked George Dyer, the guileless and simple-hearted, whose love of learning was a passion, and who found, even in the forms of verse, objects of worship; Southey, in the young vigour of his genius; and Wordsworth, the great regenerator of

English poetry, preparing for his long contest with the glittering forms of inane phraseology which had usurped the dominion of the public mind, and with the cold mockeries of scorn with which their supremacy was defended. By those the beauty of his character was felt; the original cast of his powers was appreciated; and his peculiar humour was detected and kindled into fitful life.

## CHAPTER IV.

[1798.]

Lamb's Literary Efforts and Correspondence with Southey.

In the year 1798, the blank verse of Lloyd and Lamb, which had been contained in the volume published in conjunction with Coleridge, was, with some additions by Lloyd, published in a thin duodecimo, price 2*s.* 6*d.*, under the title of "Blank Verse, by Charles Lloyd and Charles Lamb." This unpretending book was honoured by a brief and scornful notice in the catalogue of "The Monthly Review," in the small print of which the works of the poets who are now recognised as the greatest ornaments of their age, and who have impressed it most deeply by their genius, were usually named to be dismissed with a sneer. After a contemptuous notice of "The Mournful Muse" of Lloyd, Lamb receives his *quietus* in a line:—"Mr. Lamb, the joint author of this little volume, seems to be very properly associated with his plaintive companion*."

In this year Lamb composed his prose tale, "Rosamund Gray," and published it in a volume of the same size and price with the last, under the title of "A Tale of Rosamund Gray and Old Blind Margaret," which, having a semblance of story, sold much better than his poems, and added a few pounds to his slender income. This miniature romance is unique in English literature. It bears the impress of a recent perusal of "The Man of Feeling," and "Julia de Roubigné;" and while on the one hand it wants the graphic force and delicate touches of Mackenzie, it is informed with deeper feeling and breathes a diviner morality than the most charming of his tales. Lamb never possessed the faculty of constructing a plot either for drama or novel; and while he luxuriated in the humour of Smollett, the wit of Fielding, or the solemn pathos of Richardson, he was not amused, but perplexed, by the attempt to tread the windings of story which conducts to their most exquisite passages through the maze of adventure. In his tale, nothing is made out with distinctness, except the rustic piety and grace of the lovely girl and her venerable grandmother, which are pictured with such earnestness and simplicity as might beseem a fragment of the book of Ruth. The villain who lays waste their humble joys is a murky phantom without individuality; the events are obscured by the haze of sentiment which hovers over them; and the narrative gives way to the reflections of the author, who is mingled with the persons of the tale in visionary confusion, and gives to it the character of a sweet but disturbed dream. It has an interest now beyond that of fiction; for in it we may trace, "as in a glass darkly," the characteristics of the mind and heart of the author, at a time when a change was coming upon them. There are the dainty sense of beauty just weaned from its palpable object, and quivering over its lost images; feeling grown retrospective before its time, and tinging all things with a strange solemnity; hints of that craving after immediate appliances which might give impulse to a harassed frame, and confidence to struggling fancy, and of that escape from the pressure of agony into fantastic mirth, which in after life made Lamb a problem to a stranger, while they endeared him a thousand-fold to those who really knew him. While the fulness of the religious sentiments, and the scriptural cast of the language, still partake of his early manhood, the visit of the narrator of the tale to the churchyard where his parents lie buried, after his nerves had been strung for the endeavour by wine at the village inn, and the half-frantic jollity of his old heart-broken friend (the lover of the tale), whom he met there, with the exquisite benignity of thought breathing through the whole, prophesy the delightful peculiarities and genial frailties of an after day. The reflections he makes on the eulogistic character of all the inscriptions, are drawn from his own childhood; for when a very little boy, walking with his sister in a churchyard, he suddenly asked her, "*Mary, where do the naughty people lie?*"

* Monthly Review, Sept. 1798.

"Rosamund Gray" remained unreviewed till August 1800, when it received the following notice in "The Monthly Review's" catalogue, the manufacturer of which was probably more tolerant of heterodox composition in prose than verse :—"In the perusal of this pathetic and interesting story, the reader who has a mind capable of enjoying rational and moral sentiment will feel much gratification. Mr. Lamb has here proved himself skilful, in touching the nicest feelings of the heart; and in affording great pleasure to the imagination, by exhibiting events and situations which, in the hands of a writer less conversant with the springs and energies of the *moral sense*, would make a very '*sorry figure*.'" While we acknowledge this scanty praise as a redeeming trait in the long series of critical absurdities, we cannot help observing how curiously misplaced all the laudatory epithets are; the sentiment being profound and true, but not "*rational*," and the "springs and energies of the moral sense" being substituted for a weakness which had a power of its own!

Lamb was introduced by Coleridge to Southey as early as the year 1795; but no intimacy ensued until he accompanied Lloyd in the summer of 1797 to the little village of Burton, near Christchurch, in Hampshire, where Southey was then residing, and where they spent a fortnight as the poet's guests. After Coleridge's departure for Germany, in 1798, a correspondence began between Lamb and Southey, which continued through that and part of the following year;—Southey communicates to Lamb his Eclogues, which he was then preparing for the press, and Lamb repaying the confidence by submitting the products of his own leisure hours to his genial critic. If Southey did not, in all respects, compensate Lamb for the absence of his earlier friend, he excited in him a more entire and active intellectual sympathy; as the character of Southey's mind bore more resemblance to his own than that of Coleridge. In purity of thought; in the love of the minutest vestige of antiquity; in a certain primness of style bounding in the rich humour which threatened to overflow it; they were nearly akin: both alike reverenced childhood, and both had preserved its best attributes unspotted from the world. If Lamb bowed to the genius of Coleridge with a fonder reverence, he felt more at home with Southey; and although he did not pour out the inmost secrets of his soul in his letters to him as to Coleridge, he gave more scope to the "first sprightly runnings" of his humorous fancy. Here is the first of his freaks :—

TO MR. SOUTHEY.

"My tailor has brought me home a new coat lapelled, with a velvet collar. He assures me everybody wears velvet collars now. Some are born fashionable, some achieve fashion, and others, like your humble servant, have fashion thrust upon them. The rogue has been making inroads hitherto by modest degrees, foisting upon me an additional button, recommending gaiters, but to come upon me thus in a full tide of luxury, neither becomes him as a tailor or the ninth of a man. My meek gentleman was robbed the other day, coming with his wife and family in a one-horse shay from Hampstead; the villains rifled him of four guineas, some shillings and half-pence, and a bundle of customers' measures, which they swore were bank-notes. They did not shoot him, and when they rode off he addrest them with profound gratitude, making a congee: 'Gentlemen, I wish you good night, and we are very much obliged to you that you have not used us ill!' And this is the cuckoo that has had the audacity to foist upon me ten buttons on a side, and a black velvet collar.—A cursed ninth of a scoundrel!"

* * * * *

"When you write to Lloyd, he wishes his Jacobin correspondents to address him as *Mr.* C. L."

The following letter—yet richer in fun—bears date Saturday, July 28, 1798. In order to make its allusions intelligible, it is only necessary to mention that Southey was then contemplating a calendar illustrative of the remarkable days of the year.

TO MR. SOUTHEY.

"July 28th, 1798.

"I am ashamed that I have not thanked you before this for the 'Joan of Arc,' but I did not know your address, and it did not occur to me to write through Cottle. The poem delighted me, and the notes amused me, but methinks

she of Neufchatel, in the print, holds her sword too 'like a dancer.' I sent your *notice* to Phillips, particularly requesting an immediate insertion, but I suppose it came too late. I am sometimes curious to know what progress you make in that same 'Calendar,' whether you insert the nine worthies and Whittington; what you do or how you can manage when two Saints meet and quarrel for precedency; Martlemas, and Candlemas, and Christmas, are glorious themes for a writer, like you, antiquity-bitten, smit with the love of boars' heads and rosemary; but how you can ennoble the 1st of April I know not. By the way, I had a thing to say, but a certain false modesty has hitherto prevented me: perhaps I can best communicate my wish by a hint,—my birth-day is on the 10th of February, new style, but if it interferes with any remarkable event, why rather than my country should lose her fame, I care not if I put my nativity back eleven days. Fine family patronage for your 'Calendar,' if that old lady of prolific memory were living, who lies (or lyes) in some church in London (saints forgive me, but I have forgot *what* church), attesting that enormous legend of as many children as days in the year. I marvel her impudence did not grasp at a leap-year. Three hundred and sixty-five dedications, and all in a family—you might spit in spirit, on the oneness of Mecænas' patronage!

"Samuel Taylor Coleridge, to the eternal regret of his native Devonshire, emigrates to Westphalia—'Poor Lamb (these were his last words) if he wants any *knowledye*, he may apply to me,' —— in ordinary cases I thanked him, I have an 'Encyclopedia' at hand, but on such an occasion as going over to a German university, I could not refrain from sending him the following propositions, to be by him defended or oppugned (or both) at Leipsic or Gottingen.

THESES QUÆDAM THEOLOGICÆ.

I.

"Whether God loves a lying angel better than a true man?"

II.

"Whether the archangel Uriel *could* knowingly affirm an untruth, and whether, if he *could*, he *would*?"

III.

"Whether honesty be an angelic virtue, or not rather belonging to that class of qualities which the schoolmen term 'virtutes minus splendidæ, et hominis et terræ nimis participes?'"

IV.

"Whether the seraphim ardentes do not manifest their goodness by the way of vision and theory? and whether practice be not a sub-celestial, and merely human virtue?"

V.

"Whether the higher order of seraphim illuminati ever *sneer*?"

VI.

"Whether pure intelligences can *love*, or whether they can love anything besides pure intellect?"

VII.

"Whether the beatific vision be anything more or less than a perpetual representment to each individual angel of his own present attainments, and future capabilities, something in the manner of mortal looking-glasses?"

VIII.

"Whether an 'immortal and amenable soul' may not come *to be damned at last, and the man never suspect it beforehand*?"

"Samuel Taylor hath not deigned an answer; was it impertinent in me to avail myself of that offered source of knowledge?

"Wishing Madoc may be born into the world with as splendid promise as the second birth, or purification, of the Maid of Neufchatel,—I remain yours sincerely,

"C. Lamb.

"I hope Edith is better; my kindest remembrances to her. You have a good deal of trifling to forgive in this letter."

The two next letters to Southey illustrate strikingly the restless kindness and exquisite spirit of allowance in Lamb's nature; the first an earnest pleading for a poor fellow whose distress actually haunted him; the second an affecting allusion to the real goodness of a wild untoward school-mate, and fine self-reproval—in this instance how unmerited!

TO MR. SOUTHEY.

"Dear Southey,—Your friend John May has formerly made kind offers to Lloyd of serving me in the India House, by the interest of his friend Sir Francis Baring. It is not likely that I shall ever put his goodness to the test on my own account, for my prospects are very comfortable. But I know a man, a young man, whom he could serve through the same channel, and, I think, would be disposed to serve if he were acquainted with his case. This poor fellow (whom I know just enough of to vouch for his strict integrity and worth) has lost two or three employments from illness, which he cannot regain; he was once insane, and, from the distressful uncertainty of his livelihood, has reason to apprehend a return of that malady. He has been for some time dependent on a woman whose lodger he formerly was, but who can ill afford to maintain him; and I know that on Christmas night last he actually walked about the streets all night rather than accept of her bed, which she offered him, and offered herself to sleep in the kitchen; and that, in consequence of that severe cold, he is labouring under a bilious disorder, besides a depression of spirits, which incapacitates him from exertion when he most needs it. For God's sake, Southey, if it does not go against you to ask favours, do it now; ask it as for me; but do not do a violence to your feelings, because he does not know of this application, and will suffer no disappointment. What I meant to say was this,—there are in the India House what are called *extra clerks*, not on the establishment, like me, but employed in extra business, by-jobs; these get about 50*l.* a-year, or rather more, but never rise; a director can put in at any time a young man in this office, and it is by no means considered so great a favour as making an established clerk. He would think himself as rich as an emperor if he could get such a certain situation, and be relieved from those disquietudes which, I do fear, may one day bring back his distemper.

"You know John May better than I do, but I know enough to believe that he is a good man; he did make me that offer I have mentioned, but you will perceive that such an offer cannot authorize me in applying for another person.

"But I cannot help writing to you on the subject, for the young man is perpetually before my eyes, and I shall feel it a crime not to strain all my petty interest to do him service, though I put my own delicacy to the question by so doing. I have made one other unsuccessful attempt already; at all events, I will thank you to write, for I am tormented with anxiety. "C. Lamb."

"Dear Southey,

"Poor ——! I am afraid the world, and the camp, and the university, have spoilt him among them. 'Tis certain he had at one time a strong capacity of turning out something better. I knew him, and that not long since, when he had a most warm heart. I am ashamed of the indifference I have sometimes felt towards him. I think the devil is in one's heart. I am under obligations to that man for the warmest friendship, and heartiest sympathy, even for an agony of sympathy exprest both by word, and deed, and tears for me, when I was in my greatest distress. But I have forgot that! as, I fear, he has nigh forgot the awful scenes which were before his eyes when he served the office of a comforter to me. No service was too mean or troublesome for him to perform. I can't think what but the devil, 'that old spider,' could have suck'd my heart so dry of its sense of all gratitude. If he does come in your way, Southey, fail not to tell him that I retain a most affectionate remembrance of his old friendliness, and an earnest wish to resume our intercourse. In this I am serious. I cannot recommend him to your society, because I am afraid whether he be quite worthy of it. But I have no right to dismiss him from *my* regard. He was at one time, and in the worst of times, my own familiar friend, and great comfort to me then. I have known him to play at cards with my father, meal-times excepted, literally all day long, in long days too, to save me from being teazed by the old man, when I was not able to bear it.

"God bless him for it, and God bless you, Southey. "C. L."

Lamb now began to write the tragedy of John Woodvil. His admiration of the dramatists of Elizabeth's age was yet young, and

had some of the indiscretion of an early love; but there was nothing affected in the antique cast of his language, or the frequent roughness of his verse. His delicate sense of beauty had found a congenial organ in the style which he tasted with rapture; and criticism gave him little encouragement to adapt it to the frigid insipidities of the time. "My tragedy," says he in the first letter to Southey, which alludes to the play, "will be a medley (I intend it to be a medley) of laughter and tears, prose and verse; and, in some places, rhyme; songs, wit, pathos, humour; and, if possible, sublimity;—at least, 'tis not a fault in my intention if it does not comprehend most of these discordant atoms—Heaven send they dance not the dance of death!" In another letter he there introduces the delicious rhymed passage in the "Forest Scene," which Godwin, having accidentally seen quoted, took for a choice fragment of an old dramatist, and went to Lamb to assist him in finding the author.

TO MR. SOUTHEY.

"I just send you a few rhymes from my play, the only rhymes in it. A forest-liver giving an account of his amusements.

'What sports have you in the forest?
Not many,—some few,—as thus,
To see the sun to bed, and see him rise,
Like some hot amourist with glowing eyes,
Bursting the lazy bands of sleep that bound him:
With all his fires and travelling glories round him:
Sometimes the moon on soft night-clouds to rest,
Like beauty nestling in a young man's breast.
And all the winking stars, her handmaids, keep
Admiring silence, while those lovers sleep:
Sometimes outstretch'd in very idleness,
Nought doing, saying little, thinking less,
To view the leaves, thin daneers upon air,
Go eddying round; and small birds how they fare,
When mother autumn fills their beaks with corn,
Filch'd from the careless Amalthea's horn;
And how the woods berries and worms provide,
Without their pains, when earth hath nought beside
To answer their small wants;
To view the graceful deer come trooping by,
Then pause, and gaze, then turn they know not why,
Like bashful younkers in society;
To mark the structure of a plant or tree;
And all fair things of earth, how fair they be!' &c. &c.

"I love to anticipate charges of unoriginality: the first line is almost Shakspeare's:—

'To have my love to bed and to arise.'
*Midsummer Night's Dream.*

"I think there is a sweetness in the versification not unlike some rhymes in that exquisite play, and the last line but three is yours:

'An eye
That met the gaze, or turn'd it knew not why.'
*Rosamund's Epistle.*

"I shall anticipate all my play, and have nothing to show you. An idea for Leviathan—Commentators on Job have been puzzled to find out a meaning for Leviathan,—'tis a whale, say some; a crocodile, say others. In my simple conjecture, Leviathan is neither more nor less than the Lord Mayor of London for the time being."

* * * * * *

He seems also to have sent about this time the solemnly fantastic poem of the "Witch," as the following passage relates to one of its conceits:

TO MR. SOUTHEY.

"Your recipe for a Turk's poison is invaluable, and truly Marlowish . . . Lloyd objects to 'shutting up the womb of his purse' in my curse, (which, for a Christian witch in a Christian country, is not too mild, I hope,) do you object? I think there is a strangeness in the idea, as well as 'shaking the poor like snakes from his door,' which suits the speaker. Witches illustrate, as fine ladies do, from their own familiar objects, and snakes and shutting up of wombs are in their way. I don't know that this last charge has been before brought against 'em, nor either the sour milk or the mandrake babe; but I affirm these be things a witch would do if she could."

Here is a specimen of Lamb's criticism on Southey's poetical communications:—

TO MR. SOUTHEY.

"I have read your Eclogue repeatedly, and cannot call it bald, or without interest; the cast of it, and the design, are completely original, and may set people upon thinking: it is as poetical as the subject requires, which asks no poetry; but it is defective in pathos. The woman's own story is the tamest part of it—I should like you to remould that—it too much resembles the young maid's history, both had been in service. Even the omission would not

injure the poem; after the words 'growing wants,' you might, not unconnectedly, introduce 'look at that little chub' down to 'welcome one.' And, decidedly, I would have you end it somehow thus,

'Give them at least this evening a good meal.
[*Gives her money.*
Now, fare thee well; hereafter you have taught me
To give sad meaning to the village-bells,' &c.

which would leave a stronger impression, (as well as more pleasingly recall the beginning of the Eclogue,) than the present commonplace reference to a better world, which the woman 'must have heard at church.' I should like you too a good deal to enlarge the most striking part, as it might have been, of the poem—'Is it idleness?' &c. that affords a good field for dwelling on sickness, and inabilities, and old age. And you might also a good deal enrich the piece with a picture of a country wedding: the woman might very well, in a transient fit of oblivion, dwell upon the ceremony and circumstances of her own nuptials six years ago, the snugness of the bridegroom, the feastings, the cheap merriment, the welcomings, and the secret envyings of the maidens—then dropping all this, recur to her present lot. I do not know that I can suggest anything else, or that I have suggested anything new or material. I shall be very glad to see some more poetry, though, I fear, your trouble in transcribing will be greater than the service my remarks may do them.

"Yours affectionately, "C. Lamb.

"I cut my letter short because I am called off to business."

The following, of the same character, is further interesting, as tracing the origin of his "Rosamund," and exhibiting his young enthusiasm for the old English drama, so nobly developed in his "Specimens":—

TO MR. SOUTHEY.

"Dear Southey,

"I thank you heartily for the Eclogue; it pleases me mightily, being so full of picture-work and circumstances. I find no fault in it, unless perhaps that Joanna's ruin is a catastrophe too trite: and this is not the first or second time you have clothed your indignation, in verse, in a tale of ruined innocence. The old lady, spinning in the sun, I hope would not disdain to claim some kindred with old Margaret. I could almost wish you to vary some circumstances in the conclusion. A gentleman seducer has so often been described in prose and verse; what if you had accomplished Joanna's ruin by the clumsy arts and rustic gifts of some country fellow? I am thinking, I believe, of the song,

'An old woman clothed in grey,
Whose daughter was charming and young,
And she was deluded away
By Roger's false flattering tongue.'

A Roger-Lothario would be a novel character; I think you might paint him very well. You may think this a very silly suggestion, and so indeed it is; but, in good truth, nothing else but the first words of that foolish ballad put me upon scribbling my 'Rosamund.' But I thank you heartily for the poem. Not having anything of my own to send you in return—though, to tell truth, I am at work upon something, which, if I were to cut away and garble, perhaps I might send you an extract or two that might not displease you; but I will not do that; and whether it will come to anything, I know not, for I am as slow as a Fleming painter when I compose anything—I will crave leave to put down a few lines of old Christopher Marlow's; I take them from his tragedy, 'The Jew of Malta.' The Jew is a famous character, quite out of nature; but, when we consider the terrible idea our simple ancestors had of a Jew, not more to be discommended for a certain discolouring (I think Addison calls it) than the witches and fairies of Marlow's mighty successor. The scene is betwixt Barabas, the Jew, and Ithamore, a Turkish captive, exposed to sale for a slave.

BARABAS,
*(A precious rascal.)*

As for myself, I walk abroad a-nights,
And kill sick people groaning under walls:
Sometimes I go about, and poison wells;
And now and then, to cherish Christian thieves,
I am content to lose some of my crowns,
That I may, walking in my gallery,
See 'm go pinioned along by my door.
Being young, I studied physic, and began
To practise first upon the Italian:
There I enriched the priests with burials,
And always kept the sexton's arms in use
With digging graves, and ringing dead men's knells;

And, after that, was I an engineer,
And in the wars 'twixt France and Germany,
Under pretence of serving Charles the Fifth,
Slew friend and enemy with my stratagems.
Then after that was I an usurer,
And with extorting, eozening, forfeiting,
And tricks belonging unto brokery,
I fill'd the jails with bankrupts in a year,
And with young orphans planted hospitals,
And every moon made some or other mad;
And now and then one hang himself for grief,
Pinning upon his breast a long great scroll,
How I with interest had tormented him.

(Now hear Ithamore, the other gentle nature.)

ITHAMORE,

*(A comical dog.)*

Faith, master, and I have spent my time
In setting Christian villages on fire,
Chaining of eunuchs, binding galley-slaves.
One time I was an hostler in an inn,
And in the night-time secretly would I steal
To travellers' chambers, and there cut their throats.
Once at Jerusalem, where the pilgrims kneel'd,
I strewed powder on the marble stones,
And therewithal their knees would rankle so,
That I have laugh'd a good to see the cripples
Go limping home to Christendom on stilts.

BARABAS.

Why, this is something—

"There is a mixture of the ludicrous and the terrible in these lines, brimful of genius and antique invention, that at first reminded me of your old description of cruelty in hell.

"I am glad you have put me on the scent after old Quarles. If I do not put up those eclogues, and that shortly, say I am no true-nosed hound."

The following letters, which must have been written after a short interval, show a rapid change of opinion, very unusual with Lamb (who stuck to his favourite books as he did to his friends), as to the relative merits of the "Emblems" of Wither and of Quarles :—

TO MR. SOUTHEY.

"Oct. 18th, 1798.

"Dear Southey,—I have at last been so fortunate as to pick up Wither's Emblems for you, that 'old book and quaint,' as the brief author of Rosamund Gray hath it; it is in a most detestable state of preservation, and the cuts are of a fainter impression than I have seen. Some child, the curse of antiquaries and bane of bibliopical rarities, hath been dabbling in some of them with its paint and dirty fingers; and, in particular, hath a little sullied the author's own portraiture, which I think valuable, as the poem that accompanies it is no common one, this last excepted; the Emblems are far inferior to old Quarles. I once told you otherwise, but I had not then read old Q. with attention. I have picked up, too, another copy of Quarles for nine pence! ! ! O tempora! O lectores! so that if you have lost or parted with your own copy, say so, and I can furnish you, for you prize these things more than I do. You will be amused, I think, with honest Wither's 'Supersedeas to all them whose custom it is, without any deserving, to importune authors to give unto them their books.' I am sorry 'tis imperfect, as the lottery board annexed to it also is. Methinks you might modernize and elegantize this Supersedeas, and place it in front of your Joan of Arc, as a gentle hint to Messrs. P———, &c. One of the happiest emblems, and comicalest cuts, is the owl and little chirpers, page 63.

"Wishing you all amusement, which your true emblem-fancier can scarce fail to find in even bad emblems, I remain your caterer to command,

"C. Lamb.

"Love and respects to Edith. I hope she is well. How does your Calendar prosper?"

TO MR. SOUTHEY.

"Nov. 8th, 1798.

"I perfectly accord with your opinion of old Wither; Quarles is a wittier writer, but Wither lays more hold of the heart. Quarles thinks of his audience when he lectures; Wither soliloquizes in company with a full heart. What wretched stuff are the 'Divine Fancies' of Quarles! Religion appears to him no longer valuable than it furnishes matter for quibbles and riddles; he turns God's grace into wantonness. Wither is like an old friend, whose warm-heartedness and estimable qualities make us wish he possessed more genius, but at the same time make us willing to dispense with that want. I always love W., and sometimes admire Q. Still that portrait poem

is a fine one; and the extract from 'Shepherds' Hunting' places him in a starry height far above Quarles. If you wrote that review in 'Crit. Rev.,' I am sorry you are so sparing of praise to the "Ancient Marinere;"—so far from calling it as you do, with some wit, but more severity, 'A Dutch Attempt,' &c., I call it a right English attempt, and a successful one, to dethrone German sublimity. You have selected a passage fertile in unmeaning miracles, but have passed by fifty passages as miraculous as the miracles they celebrate. I never so deeply felt the pathetic as in that part,

> 'A spring of love gush'd from my heart,
> And I bless'd them unaware—'

It stung me into high pleasure through sufferings. Lloyd does not like it; his head is too metaphysical, and your taste too correct; at least I must allege something against you both, to excuse my own dotage—

> 'So lonely 'twas, that God himself
> Scarce seemed there to be!'—&c., &c.

But you allow some elaborate beauties—you should have extracted 'em. 'The Ancient Marinere' plays more tricks with the mind than that last poem, which is yet one of the finest written. But I am getting too dogmatical; and before I degenerate into abuse, I will conclude with assuring you that I am

"Sincerely yours,
"C. LAMB.

"I am going to meet Lloyd at Ware on Saturday, to return on Sunday. Have you any commands or commendations to the metaphysician? I shall be very happy if you will dine or spend any time with me in your way through the great ugly city; but I know you have other ties upon you in these parts.

"Love and respects to Edith, and friendly remembrances to Cottle."

In this year, Mr. Cottle proposed to publish an annual volume of fugitive poetry by various hands, under the title of the "Annual Anthology;" to which Coleridge and Southey were principal contributors, the first volume of which was published in the following year. To this little work Lamb contributed a short religious effusion in blank verse, entitled "Living without God in the World." The following letter to Southey refers to this poem by its first words, "Mystery of God," and recurs to the rejected sonnet to his sister; and alludes to an intention, afterwards changed, of entitling the proposed collection "Gleanings."

TO MR. SOUTHEY.

"Nov. 28th, 1798.

"I can have no objection to your printing 'Mystery of God' with my name, and all due acknowledgments for the honour and favour of the communication; indeed, 'tis a poem that can dishonour no name. Now, that is in the true strain of modern modesto-vanitas. . . . But for the sonnet, I heartily wish it, as I thought it was, dead and forgotten. If the exact circumstances under which I wrote could be known or told, it would be an interesting sonnet; but, to an indifferent and stranger reader, it must appear a very bald thing, certainly inadmissible in a compilation. I wish you could affix a different name to the volume; there is a contemptible book, a wretched assortment of vapid feelings, entitled *Pratt's Gleanings*, which hath damned and impropriated the title for ever. Pray, think of some other. The gentleman is better known (better had he remained unknown) by an Ode to Benevolence, written and spoken for and at the annual dinner of the Humane Society, who walk in procession once a-year, with all the objects of their charity before them, to return God thanks for giving them such benevolent hearts."

* * * * *

At this time Lamb's most intimate associates were Lloyd and Jem White, the author of the Falstaff Letters. When Lloyd was in town, he and White lodged in the same house, and were fast friends, though no two men could be more unlike, Lloyd having no drollery in his nature, and White nothing else. "You will easily understand," observes Mr. Southey, in a letter with which he favoured the publisher, "how Lamb could sympathise with both."

The literary association of Lamb with Coleridge and Southey drew down upon him the hostility of the young scorners of the "Anti-jacobin," who, luxuriating in boyish pride and

aristocratic patronage, tossed the arrows of their wit against all charged with innovation, whether in politics or poetry, and cared little whom they wounded. No one could be more innocent than Lamb of political heresy; no one more strongly opposed to new theories in morality, which he always regarded with disgust; and yet he not only shared in the injustice which accused his friends of the last, but was confounded in the charge of the first,—his only crime being that he had published a few poems deeply coloured with religious enthusiasm, in conjunction with two other men of genius, who were dazzled by the glowing phantoms which the French Revolution had raised. The very first number of the "Anti-jacobin Magazine and Review" was adorned by a caricature of Gilray's, in which Coleridge and Southey were introduced with asses' heads, and Lloyd and Lamb as toad and frog. In the number for July appeared the well-known poem of the "New Morality," in which all the prominent objects of the hatred of these champions of religion and order were introduced as offering homage to Lepaux, a French charlatan,—of whose existence Lamb had never even heard.

"Couriers and Stars, sedition's evening host,
Thou Morning Chronicle, and Morning Post,
Whether ye make the 'Rights of Man' your theme,
Your country libel, and your God blaspheme,
*Or dirt on private worth and virtue throw,*
Still *blasphemous or blackguard*, praise Lepaux.

And ye five other wandering bards, that move
In sweet accord of harmony and love,
C——dge and S—th—y, L—d, and L—b & Co.,
Tune all your mystic harps to praise Lepaux!"

Not content with thus confounding persons of the most opposite opinions and the most various characters in one common libel, the party returned to the charge in the number for September, and thus denounced the young poets, in a parody on the "Ode to the Passions," under the title of "The Anarchists."

"Next H—le—ft vow'd in doleful tone,
No more to fire a thankless age:
Oblivion mark'd his labours for her own,
Neglected from the press, and damn'd upon the stage.

See! faithful to their mighty dam,
C——dge, S—th—y, L—d, and L—b
In splay-foot madrigals of love,
Soft moaning like the widow'd dove,
Pour, side-by-side, their sympathetic notes;

Of equal rights, and civic feasts,
And tyrant kings, and knavish priests,
Swift through the land the tuneful mischief floats.

And now to softer strains they struck the lyre,
They sung the beetle or the mole,
The dying kid, or ass's foal,
By cruel man permitted to expire."

These effusions have the palliation which the excess of sportive wit, impelled by youthful spirits and fostered by the applause of the great, brings with it; but it will be difficult to palliate the coarse malignity of a passage in the prose department of the same work, in which the writer added to a statement that Mr. Coleridge was dishonoured at Cambridge for preaching Deism: "Since then he has left his native country, commenced citizen of the world, left his poor children fatherless, and his wife destitute. *Ex his disce*, his friends Lamb and Southey." It was surely rather too much even for partisans, when denouncing their political opponents as men who "dirt on private worth and virtue threw," thus to slander two young men of the most exemplary character—one of an almost puritanical exactness of demeanour and conduct—and the other persevering in a life of noble self-sacrifice, chequered only by the frailties of a sweet nature, which endeared him even to those who were not admitted to the intimacy necessary to appreciate the touching example of his severer virtues!

If Lamb's acquaintance with Coleridge and Southey procured for him the scorn of the more virulent of the Anti-jacobin party, he showed by his intimacy with another distinguished object of their animosity, that he was not solicitous to avert it. He was introduced by Mr. Coleridge to one of the most remarkable persons of that stirring time—the author of "Caleb Williams," and of the "Political Justice." The first meeting between Lamb and Godwin did not wear a promising aspect. Lamb grew warm as the conviviality of the evening advanced, and indulged in some freaks of humour which had not been dreamed of in Godwin's philosophy; and the philosopher, forgetting the equanimity with which he usually looked on the vicissitudes of the world or the whist-table, broke into an allusion to Gilray's caricature, and asked, "Pray,

Mr. Lamb, are you *toad* or *frog?*" Coleridge was apprehensive of a rupture; but calling the next morning on Lamb, he found Godwin seated at breakfast with him; and an interchange of civilities and card-parties was established, which lasted through the life of Lamb, whom Godwin only survived a few months. Indifferent altogether to the politics of the age, Lamb could not help being struck with productions of its new-born energies, so remarkable as the works and the character of Godwin. He seemed to realise in himself what Wordsworth long afterwards described, "the central calm at the heart of all agitation." Through the medium of his mind the stormy convulsions of society were seen "silent as in a picture." Paradoxes the most daring wore the air of deliberate wisdom as he pronounced them. He foretold the future happiness of mankind, not with the inspiration of the poet, but with the grave and passionless voice of the oracle. There was nothing better calculated at once to feed and to make steady the enthusiasm of youthful patriots than the high speculations in which he taught them to engage on the nature of social evils and the great destiny of his species. No one would have suspected the author of those wild theories which startled the wise and shocked the prudent, in the calm, gentlemanly person who rarely said anything above the most gentle common-place, and took interest in little beyond the whist-table. His peculiar opinions were entirely subservient to his love of letters. He thought any man who had written a book had attained a superiority over his fellows which placed him in another class, and could scarcely understand other distinctions. Of all his works Lamb liked his "Essay on Sepulchres" the best—a short development of a scheme for preserving in one place the memory of all great writers deceased, and assigning to each his proper station, —quite chimerical in itself, but accompanied with solemn and touching musings on life and death and fame, embodied in a style of singular refinement and beauty.

## CHAPTER V.

1799, 1800.

Letters to Southey, Coleridge, Manning, and Wordsworth.

THE year 1799 found Lamb engaged during his leisure hours in completing his tragedy of John Woodvil, which seems to have been finished about Christmas, and transmitted to Mr. Kemble. Like all young authors, who are fascinated by the splendour of theatrical representation, he longed to see his conceptions embodied on the stage, and to receive his immediate reward in the sympathy of a crowd of excited spectators. The hope was vain;—but it cheered him in many a lonely hour, and inspired him to write when exhausted with the business of the day, and when the less powerful stimulus of the press would have been insufficient to rouse him. In the mean time he continued to correspond with Mr. Southey, to send him portions of his play, and to reciprocate criticisms with him. The following three letters, addressed to Mr. Southey in the spring of this year, require no commentary.

TO MR. SOUTHEY.

"Jan. 21st, 1799.

"I am to blame for not writing to you before on *my own account;* but I know you can dispense with the expressions of gratitude, or I should have thanked you before for all May's kindness *. He has liberally supplied the person I spoke to you of with money, and had procured him a situation just after himself had lighted upon a similar one, and engaged too far to recede. But May's kindness was the same, and my thanks to you and him are the same. May went about on this business as if it had been his own. But you knew John May before this, so I will be silent.

"I shall be very glad to hear from you, when convenient. I do not know how your Calendar and other affairs thrive; but, above all, I have not heard a great while of your Madoc—the *opus magnum.* I would willingly send you something to give a value to this letter; but I have only one slight passage to send you, scarce worth the sending, which I want to edge in somewhere into my play, which, by the way, hath not received the addition of ten lines, besides, since I saw you. A father, old

* See *ante*, p. 27.

Walter Woodvil, (the witch's PROTÉGÉ) relates this of his son John, who 'fought in adverse armies,' being a royalist, and his father a parliamentary man.

'I saw him in the day of Worcester fight,
Whither he came at twice seven years,
Under the discipline of the Lord Falkland,
(His uncle by the mother's side,
Who gave his youthful politics a bent
Quite *from* the principles of his father's house;)
There did I see this valiant Lamb of Mars,
This sprig of honour, this unbearded John,
This veteran in green years, this sprout, this Woodvil,
(With dreadless ease guiding a fire-hot steed,
Which seem'd to scorn the manage of a boy,)
Prick forth with such a *mirth* into the field,
To mingle rivalship and acts of war
Even with the sinewy masters of the art,—
You would have thought the work of blood had been
A play-game merely, and the rabid Mars
Had put his harmful hostile nature off,
To instruct raw youth in images of war,
And practice of the unedged players' foils.
The rough fanatic and blood-practised soldiery,
Seeing such hope and virtue in the boy,
Disclosed their ranks to let him pass unhurt,
Checking their swords' uncivil injuries,
As loath to mar that curious workmanship
Of Valour's beauty pourtray'd in his face.'

"Lloyd objects to 'pourtrayed in his face,' do you? I like the line.

"I shall clap this in somewhere. I think there is a spirit through the lines; perhaps the 7th, 8th, and 9th owe their origin to Shakspeare, though no image is borrowed. He says in Henry the Fourth—

'This infant Hotspur,
Mars in swathing clothes.'

But pray did Lord Falkland die before Worcester fight? In that case I must make bold to unelify some other nobleman.

"Kind love and respects to Edith.

"C. LAMB."

TO MR. SOUTHEY.

"March 15th, 1799.

"Dear Southey,—I have received your little volume, for which I thank you, though I do not entirely approve of this sort of intercourse, where the presents are all on one side. I have read the last Eclogue again with great pleasure. It hath gained considerably by abridgment, and now I think it wants nothing but enlargement. You will call this one of tyrant Procrustes' criticisms, to cut and pull so to his own standard; but the old lady is so great a favourite with me, I want to hear more of her; and of 'Joanna' you have given us still less. But the picture of the rustics leaning over the bridge, and the old lady travelling abroad on summer evening to see her garden watered, are images so new and true, that I decidedly prefer this 'Ruin'd Cottage' to any poem in the book. Indeed I think it the only one that will bear comparison with your 'Hymn to the Penates,' in a former volume.

"I compare dissimilar things, as one would a rose and a star, for the pleasure they give us, or as a child soon learns to choose between a cake and a rattle; for dissimilars have mostly some points of comparison. The next best poem, I think, is the first Eclogue; 'tis very complete, and abounding in little pictures and realities. The remainder Eclogues, excepting only the 'Funeral,' I do not greatly admire. I miss *one*, which had at least as good a title to publication as the 'Witch,' or the 'Sailor's Mother.' You call'd it the 'Last of the Family.' The 'Old Woman of Berkeley' comes next; in some humours I would give it the preference above any. But who the devil is Matthew of Westminster? You are as familiar with these antiquated monastics, as Swedenborg, or, as his followers affect to call him, the Baron, with his invisibles. But you have raised a very comic effect out of the true narrative of Matthew of Westminster. 'Tis surprising with how little addition you have been able to convert, with so little alteration, his incidents, meant for terror, into circumstances and food for the spleen. The Parody is *not* so successful; it has one famous line, indeed, which conveys the finest death-bed image I ever met with.

'The doctor whisper'd the nurse, and the surgeon knew what he said;'

But the offering the bribe three times bears not the slightest analogy or proportion to the fiendish noises three times heard! In 'Jaspar,' the circumstance of the great light is very affecting. But I had heard you mention it before. The 'Rose' is the only insipid piece in the volume; it hath neither thorns nor sweetness; and, besides, sets all chronology and probability at defiance.

"'Cousin Margaret,' you know, I like. The allusions to the Pilgrim's Progress are particularly happy, and harmonise tacitly and delicately with old cousins and aunts. To familiar faces we do associate familiar scenes, and accustomed objects; but what hath Apollidon and his sea-nymphs to do in these affairs? Apollyon I could have borne, though he stands for the devil, but who is Apollidon? I think you are too apt to conclude faintly, with some cold moral, as in the end of the poem called 'The Victory'—

'Be thou her comforter, who art the widow's friend;'

a single common-place line of comfort, which bears no proportion in weight or number to the many lines which describe suffering. This is to convert religion into mediocre feelings, which should burn, and glow, and tremble. A moral should be wrought into the body and soul, the matter and tendency, of a poem, not tagged to the end, like a 'God send the good ship into harbour,' at the conclusion of our bills of lading. The finishing of the 'Sailor' is also imperfect. Any dissenting minister may say and do as much.

"These remarks, I know, are crude and unwrought, but I do not lay claim to much accurate thinking. I never judge system-wise of things, but fasten upon particulars. After all, there is a great deal in the book that I must, for time, leave *unmentioned*, to deserve my thanks for its own sake, as well as for the friendly remembrances implied in the gift. I again return you my thanks.

"Pray present my love to Edith.

"C. L."

TO MR. SOUTHEY.

"March 20th, 1799.

"I am hugely pleased with your 'Spider,' 'your old free-mason,' as you call him. The three first stanzas are delicious; they seem to me a compound of Burns and Old Quarles, those kind of home-strokes, where more is felt than strikes the ear; a terseness, a jocular pathos, which makes one feel in laughter. The measure, too, is novel and pleasing. I could almost wonder, Rob. Burns, in his lifetime, never stumbled upon it. The fourth stanza is less striking, as being less original. The fifth falls off. It has no felicity of phrase, no old-fashioned phrase or feeling.

'Young hopes, and love's delightful dreams,'

savour neither of Burns nor Quarles; they seem more like shreds of many a modern sentimental sonnet. The last stanza hath nothing striking in it, if I except the two concluding lines, which are Burns all over. I wish, if you concur with me, these things could be looked to. I am sure this is a kind of writing, which comes ten-fold better recommended to the heart, comes there more like a neighbour or familiar, than thousands of Hamnels and Zillahs and Madelons. I beg you will send me the 'Holly-tree,' if it at all resemble this, for it must please me. I have never seen it. I love this sort of poems, that open a new intercourse with the most despised of the animal and insect race. I think this vein may be further opened. Peter Pindar hath very prettily apostrophised a fly; Burns hath his mouse and his louse; Coleridge less successfully hath made overtures of intimacy to a jackass, therein only following, at unresembling distance, Sterne and greater Cervantes. Besides these, I know of no other examples of breaking down the partition between us and our 'poor earth-born companions.' It is sometimes revolting to be put in a track of feeling by other people, not one's own immediate thoughts, else I would persuade you, if I could, I am in earnest, to commence a series of these animal poems, which might have a tendency to rescue some poor creatures from the antipathy of mankind. Some thoughts come across me;—for instance—to a rat, to a toad, to a cockchafer, to a mole—people bake moles alive by a slow oven-fire to cure consumption—rats are, indeed, the most despised and contemptible parts of God's earth. I killed a rat the other day by punching him to pieces, and feel a weight of blood upon me to this hour. Toads, you know, are made to fly, and tumble down and crush all to pieces. Cockchafers, are old sport; then again to a worm, with an apostrophe to anglers, those patient tyrants, meek inflictors of pangs intolerable, cool devils; to an owl; to all snakes, with an apology for their poison; to a cat in boots or bladders. Your own fancy, if it takes a fancy to these hints, will suggest many more. A series of such poems, suppose them accompanied with plates descriptive of animal torments, cooks roasting lobsters, fishmongers crimping skates, &c. &c. would take

excessively. I will willingly enter into a partnership in the plan with you : I think my heart and soul would go with it too—at least, give it a thought. My plan is but this minute come into my head ; but it strikes me instantaneously as something new, good, and useful, full of pleasure, and full of moral. If old Quarles and Wither could live again, we would invite them into our firm. Burns hath done his part."

In the summer Lamb revisited the scenes in Hertfordshire, where, in his grandmother's time, he had spent so many happy holidays. In the following letter, he just hints at feelings which, many years after, he so beautifully developed in those essays of 'Elia,'—'Blakesmoor House,' and 'Mackery End.'

TO MR. SOUTHEY.

"Oct. 31st, 1799.

"Dear Southey,—I have but just got your letter, being returned from Herts, where I have passed a few red-letter days with much pleasure. I would describe the county to you, as you have done by Devonshire, but, alas ! I am a poor pen at that same. I could tell you of an old house with a tapestry bedroom, the 'Judgment of Solomon' composing one pannel, and 'Actæon spying Diana naked' the other. I could tell of an old marble-hall, with Hogarth's prints, and the Roman Cæsars in marble hung round. I could tell of a *wilderness*, and of a village church, and where the bones of my honoured grandam lie ; but there are feelings which refuse to be translated, sulky aborigines, which will not be naturalised in another soil. Of this nature are old family faces, and scenes of infancy.

"I have given your address, and the books you want, to the A———s ; they will send them as soon as they can get them, but they do not seem quite familiar to their names. I shall have nothing to communicate, I fear, to the Anthology. You shall have some fragments of my play, if you desire them, but I think I had rather print it whole. Have you seen it, or shall I lend you a copy ? I want your opinion of it.

"I must get to business, so farewell ; my kind remembrances to Edith.

"C. L."

In the autumn of this year Lamb's choice list of friends received a most important addition in Mr. Thomas Manning, then a mathematical tutor at Cambridge ; of whom he became a frequent correspondent, and to whom he remained strongly attached through life. Lloyd had become a graduate of the university, and to his introduction Lamb was indebted for Manning's friendship. The following letters will show how earnestly, yet how modestly, Lamb sought it.

TO MR. MANNING.

"Dec. 1799.

"Dear Manning,—The particular kindness, even up to a degree of attachment, which I have experienced from you, seems to claim some distinct acknowledgment on my part. I could not content myself with a bare remembrance to you, conveyed in some letter to Lloyd.

"Will it be agreeable to you, if I occasionally recruit your memory of me, which else must soon fade, if you consider the brief intercourse we have had. I am not likely to prove a troublesome correspondent. My scribbling days are past. I shall have no sentiments to communicate, but as they spring up from some living and worthy occasion.

"I look forward with great pleasure to the performance of your promise, that we should meet in London early in the ensuing year. The century must needs commence auspiciously for me, that brings with it Manning's friendship, as an earnest of its after gifts.

"I should have written before, but for a troublesome inflammation in one of my eyes, brought on by night travelling with the coach windows sometimes up.

"What more I have to say shall be reserved for a letter to Lloyd. I must not prove tedious to you in my first outset, lest I should affright you by my ill-judged loquacity.

"I am,

"Yours most sincerely,

"C. Lamb."

TO MR. MANNING.

"Dec. 28th, 1799.

"Dear Manning,—Having suspended my correspondence a decent interval, as knowing that even good things may be taken to satiety,

a wish cannot but recur to learn whether you be still well and happy. Do all things continue in the state I left them in Cambridge?

"Do your night parties still flourish? and do you continue to bewilder your company, with your thousand faces, running down through all the keys of idiotism (like Lloyd over his perpetual harpsichord), from the smile and the glimmer of half-sense and quarter-sense, to the grin and hanging lip of Betty Foy's own Johnny? And does the face-dissolving curfew sound at twelve? How unlike the great originals were your petty terrors in the postscript, not fearful enough to make a fairy shudder, or a Lilliputian fine lady, eight months full of child, miscarry. Yet one of them, which had more beast than the rest, I thought faintly resembled *one* of your brutifications. But, seriously, I long to see your own honest Manning-face again. I did not mean a pun,—your *man's* face, you will be apt to say, I know your wicked will to pun. I cannot now write to Lloyd and you too, so you must convey as much interesting intelligence as this may contain, or be thought to contain, to him and Sophia, with my dearest love and remembrances.

"By the by, I think you and Sophia both incorrect with regard to the *title* of the *play**. Allowing your objection (which is not necessary, as pride may be, and is in real life often, cured by misfortunes not directly originating from its own acts, as Jeremy Taylor will tell you a naughty desire is sometimes sent to cure it. I know you read these *practical divines*) but allowing your objection,—does not the betraying of his father's secret directly spring from pride?—from the pride of wine and a full heart, and a proud overstepping of the ordinary rules of morality, and contempt of the prejudices of mankind, which are not to bind superior souls—'as *trust* in *the matter* of *secrets* all *ties* of *blood*, &c., &c., keeping of *promises*, the feeble mind's religion, binding our *morning knowledge* to the performance of what *last night's ignorance* spake'—does he not prate, that '*Great Spirits*' must do more than die for their friend—does not the pride of wine incite him to display some evidence of friendship, which its own irregularity shall make great? This I know, that I meant his punishment not alone to be a cure for his daily and habitual *pride*, but the direct consequence and appropriate punishment of a particular act of pride.

"If you do not understand it so, it is my fault in not explaining my meaning.

"I have not seen Coleridge since, and scarcely expect to see him,—perhaps he has been at Cambridge.

"Need I turn over, to blot a fresh clean half-sheet? merely to say, what I hope you are sure of without my repeating it, that I would have you consider me, dear Manning,

"Your sincere friend,

"C. Lamb."

* It had been proposed to entitle John Woodvil "Pride's Cure."

Early in the following year (1800), Lamb, with his sister, removed to Chapel-street, Pentonville. In the summer he visited Coleridge, at Stowey, and spent a few delightful holidays in his society and that of Wordsworth, who then resided in the neighbourhood. This was the first opportunity Lamb had enjoyed of seeing much of the poet, who was destined to exercise a beneficial and lasting influence on the literature and moral sense of the opening century. At this time Lamb was scarcely prepared to sympathise with the naked simplicity of the "Lyrical Ballads," which Wordsworth was preparing for the press. The "rich conceits" of the writers of Elizabeth's reign had been blended with his first love of poetry, and he could not at once acknowledge the serene beauty of a style in which language was only the stainless mirror of thought, and which sought no aid either from the grandeur of artificial life or the pomp of words. In after days he was among the most earnest of this great poet's admirers, and rejoiced as he found the scoffers who sneered at his bold experiment gradually owning his power. How he felt when the little golden opportunity of conversation with Wordsworth and Coleridge had passed will appear from the following letter, which seems to have been addressed to Coleridge shortly after his return to London.

TO MR. COLERIDGE.

"I am scarcely yet so reconciled to the loss of you, or so subsided into my wonted uniformity of feeling, as to sit calmly down to think of you and write to you. But I reason myself

into the belief that those few and pleasant holidays shall not have been spent in vain. I feel improvement in the recollection of many a casual conversation. The names of Tom Poole, of Wordsworth and his good sister, with thine and Sarah's, are become 'familiar in my mouth as household words.' You would make me very happy, if you think W. has no objection, by transcribing for me that inscription of his. I have some scattered sentences ever floating on my memory, teasing me that I cannot remember more of it. You may believe I will make no improper use of it. Believe me I can think now of many subjects on which I had planned gaining information from you; but I forgot my 'treasure's worth' while I possessed it. Your leg is now become to me a matter of much more importance—and many a little thing, which when I was present with you seemed scarce to *indent* my notice, now presses painfully on my remembrance. Is the Patriot come yet? Are Wordsworth and his sister gone yet? I was looking out for John Thelwall all the way from Bridgewater, and had I met him, I think it would have moved almost me to tears. You will oblige me too by sending me my great-coat, which I left behind in the oblivious state the mind is thrown into at parting—is it not ridiculous that I sometimes envy that great-coat lingering so cunningly behind!—at present I have none—so send it me by a Stowey waggon, if there be such a thing, directing for C. L. No. 45, Chapel-streeet, Pentonville, near London. But above all, *that Inscription!*—it will recall to me the tones of all your voices—and with them many a remembered kindness to one who could and can repay you all only by the silence of a grateful heart. I could not talk much, while I was with you, but my silence was not sullenness, nor I hope from any bad motive; but, in truth, disuse has made me awkward at it. I know I behaved myself, particularly at Tom Poole's, and at Cruikshank's, most like a sulky child; but company and converse are strange to me. It was kind in you all to endure me as you did.

"Are you and your dear Sarah—to me also very dear, because very kind—agreed yet about the management of little Hartley, and how go on the little rogue's teeth? I will see White to-morrow, and he shall send you information on that matter; but as perhaps I can do it as well after talking with him, I will keep this letter open.

"My love and thanks to you and all of you.

"C. L."

"Wednesday Evening."

Coleridge shortly after came to town, to make arrangements for his contributions to the daily press. The following note is addressed to him when in London.

TO MR. COLERIDGE.

"Jan. 2nd, 1800.

"Dear Coleridge,—Now I write, I cannot miss this opportunity of acknowledging the obligations myself, and the readers in general of that luminous paper, the "Morning Post," are under to you for the very novel and exquisite manner in which you combined political with grammatical science, in your yesterday's dissertation on Mr. Wyndham's unhappy composition. It must have been the death-blow to that ministry. I expect Pitt and Grenville to resign. More especially the delicate and Cottrellian grace with which you officiated, with a ferula for a white wand, as gentleman usher to the word "also," which it seems did not know its place.

"I expect Manning of Cambridge in town to-night—will you fulfil your promise of meeting him at my house? He is a man of a thousand. Give me a line to say what day, whether Saturday, Sunday, Monday, &c., and if Sarah and the Philosopher can come. I am afraid, if I did not at intervals call upon you, I should *never see you*. But I forget, the affairs of the nation engross your time and your mind.

"Farewell,

"C. L."

Coleridge afterwards spent some weeks with Lamb, as appears from the following letter:—

TO MR. MANNING.

"March 17th, 1800.

"Dear Manning,—I am living in a continuous feast. Coleridge has been with me now for nigh three weeks, and the more I see of him in the quotidian undress and relaxation of his mind, the more cause I see to love him, and believe him a *very good man*, and all those foolish impressions to the contrary fly off like

morning slumbers. He is engaged in translations, which I hope will keep him this month to come. He is uncommonly kind and friendly to me. He ferrets me day and night to *do something*. He tends me, amidst all his own worrying and heart-oppressing occupations, as a gardener tends his young *tulip*. Marry come up; what a pretty similitude, and how like your humble servant! He has lugged me to the brink of engaging to a newspaper, and has suggested to me for a first plan, the forgery of a supposed manuscript of Burton the anatomist of melancholy. I have even written the introductory letter; and, if I can pick up a few guineas this way, I feel they will be most *refreshing*, bread being so dear. If I go on with it, I will apprise you of it, as you may like to see my things! and the *tulip*, of all flowers, loves to be admired most.

"Pray pardon me, if my letters do not come very thick. I am so taken up with one thing or other, that I cannot pick out (I will not say time, but) fitting times to write to you. My dear love to Lloyd and Sophia, and pray split this thin letter into three parts, and present them with the *two biggest* in my name.

"They are my oldest friends; but, ever the new friend driveth out the old, as the ballad sings! God bless you all three! I would hear from Ll. if I could. "C. L."

"Flour has just fallen nine shillings a sack! we shall be all too rich.

"Tell Charles I have seen his mamma, and have almost fallen in love with *her*, since I mayn't with Olivia. She is so fine and graceful, a complete matron-lady-quaker. She has given me two little books. Olivia grows a charming girl—full of feeling, and thinner than she was; but I have not time to fall in love.

"Mary presents her *general compliments*. She keeps in fine health!"

Coleridge, during this visit, recommended Lamb to Mr. Daniel Stuart, then editor of the "Morning Post," as a writer of light articles, by which he might add something to an income, then barely sufficient for the decent support of himself and his sister. It would seem from his next letter to Manning, that he had made an offer to try his hand at some personal squibs, which, ultimately, was not accepted. Manning need not have feared that there would have been a particle of malice in them! Lamb afterwards became a correspondent to the paper, and has recorded his experience of the misery of toiling after pleasantries in one of the "Essays of Elia," entitled "Newspapers thirty-five years ago."

TO MR. MANNING.

"C. L.'s moral sense presents her compliments to Doctor Manning, is very thankful for his medical advice, but is happy to add that her disorder has died of itself.

"Dr. Manning, Coleridge has left us, to go into the north, on a visit to his God, Wordsworth. With him have flown all my splendid prospects of engagement with the 'Morning Post,' all my visionary guineas, the deceitful wages of unborn scandal. In truth, I wonder you took it up so seriously. All my intention was but to make a little sport with such public and fair game as Mr. Pitt, Mr. Wilberforce, Mrs. F——, the Devil, &c.—gentry dipped in Styx all over, whom no paper javelin-lings can touch. To have made free with these cattle, where was the harm? 'twould have been but giving a polish to lamp-black, not nigrifying a negro primarily. After all, I cannot but regret my involuntary virtue. Hang virtue that's thrust upon us; it behaves itself with such constraint, till conscience opens the window and lets out the goose. I had struck off two imitations of Burton, quite abstracted from any modern allusions, which was my intent only to lug in from time to time to make 'em popular.

"Stuart has got these, with an introductory letter; but, not hearing from him, I have ceased from my labours, but I write to him to-day to get a final answer. I am afraid they won't do for a paper. Burton is a scarce gentleman, not much known, else I had done 'em pretty well.

"I have also hit off a few lines in the name of Burton, being a 'Conceit of Diabolic Possession.' Burton was a man often assailed by deepest melancholy, and at other times much given to laughing, and jesting, as is the way with melancholy men. I will send them you: they were almost extempore, and no great things; but you will indulge them. Robert Lloyd is come to town. Priscilla meditates going to see Pizarro at Drury Lane to-night, (from her uncle's) under cover of coming to

dine with me . . *heu! tempora! heu! mores!*—I have barely time to finish, as I expect her and Robin every minute.—Yours as usual,

"C. L."

The following is an extract from a letter addressed about this time to Manning, who had taken a view of a personal matter relating to a common friend of both, directly contrary to that of Lamb.

TO MR. MANNING.

"Dear Manning,—Rest you merry in your opinion! Opinion is a species of property; and though I am always desirous to share with my friend to a certain extent, I shall ever like to keep some tenets, and some property, properly my own. Some day, anning, when we meet, substituting Corydon and fair Amaryllis, for —— and ——, we will discuss together this question of moral feeling, 'In what cases, and how far sincerity is a virtue?' I do not mean Truth, a good Olivia-like creature, God bless her, who, meaning no offence, is always ready to give an answer when she is asked why she did so and so; but a certain forward-talking half-brother of hers, Sincerity, that amphibious gentleman, who is so ready to perk up his obnoxious sentiments unasked into your notice, as Midas would do his ears into your face uncalled for. But I despair of doing anything by a letter in the way of explaining or coming to explanations. A good wish, or a pun, or a piece of secret history, may be well enough that way conveyed; nay, it has been known, that intelligence of a turkey hath been conveyed by that medium, without much ambiguity.—Godwin I am a good deal pleased with. He is a very well-behaved, pleasant man, nothing very brilliant about him, or imposing, as you may suppose; quite another guess sort of gentleman from what your Anti-jacobin Christians imagine him. I was well pleased to find he has neither horns nor claws; quite a tame creature, I assure you. A middle-sized man, both in stature and understanding; whereas, from his noisy fame, you would expect to find a Briareus Centimanus, or a Tityus tall enough to pull Jupiter from his heavens.

"Pray, is it a part of your sincerity to show my letters to Lloyd? for, really, gentlemen ought to explain their virtues upon a first acquaintance, to prevent mistakes.

"God bless you, Manning. Take my trifling *as trifling;* and believe me, seriously and deeply,—Your well-wisher and friend,

"C. L."

The following letter was addressed to Coleridge shortly after he had left London on a visit to Wordsworth, who in the mean time had settled on the borders of Grasmere.

TO MR. COLERIDGE.

"Aug. 6th, 1800.

"Dear Coleridge,—I have taken to-day, and delivered to L. & Co., imprimis, your books, viz. three ponderous German dictionaries, one volume (I can find no more) of German and French ditto, sundry other German books unbound, as you left them, 'Percy's Ancient Poetry,' and one volume of 'Anderson's Poets.' I specify them, that you may not lose any. *Secundo*, a dressing-gown (value, five-pence) in which you used to sit and look like a conjuror, when you were translating Wallenstein. A case of two razors, and a shaving-box and strap. This it has cost me a severe struggle to part with. They are in a brown-paper parcel, which also contains sundry papers and poems, sermons, *some few Epic* Poems,—one about Cain and Abel, which came from Poole, &c. &c., and also your tragedy; with one or two small German books, and that drama in which Got-fader performs Tertio; a small oblong box containing *all your letters*, collected from all your waste papers, and which fill the said little box. All other waste papers, which I judged worth sending, are in the paper parcel aforesaid. But you will find *all* your letters in the box by themselves. Thus have I discharged my conscience and my lumber-room of all your property, save and except a folio entitled 'Tyrrell's Bibliotheca Politica,' which you used to learn your politics out of when you wrote for the 'Post,' *mutatis mutandis*, *i. e.* applying past inferences to modern *data*. I retain that, because I am sensible I am very deficient in the politics myself; and I have torn up—don't be angry, waste paper has risen forty per cent. and I can't afford to buy it—all 'Buonaparte's Letters,' 'Arthur Young's Treatise on Corn,' and one or two more light-armed

infantry, which I thought better suited the flippancy of London discussion, than the dignity of Keswick thinking. Mary says you will be in a passion about them, when you come to miss them; but you must study philosophy. Read 'Albertus Magnus de Chartis Amissis' five times over after phlebotomising,—'tis Burton's recipe—and then be angry with an absent friend if you can. Sara is obscure. Am I to understand by her letter, that she sends a *kiss* to Eliza B——? Pray tell your wife that a note of interrogation on the superscription of a letter is highly ungrammatical—she proposes writing my name *Lamb?* Lambe is quite enough. I have had the Anthology, and like only one thing in it, *Lewti;* but of that the last stanza is detestable, the rest most exquisite!—the epithet *enviable* would dash the finest poem. For God's sake (I never was more serious), don't make me ridiculous any more by terming me gentle-hearted in print, or do it in better verses. It did well enough five years ago when I came to see you, and was moral coxcomb enough at the time you wrote the lines, to feed upon such epithets; but, besides that, the meaning of gentle is equivocal at best, and almost always means poor-spirited; the very quality of gentleness is abhorrent to such vile trumpetings. My *sentiment* is long since vanished. I hope my *virtues* have done *sucking*. I can scarce think but you meant it in joke. I hope you did, for I should be ashamed to think you could think to gratify me by such praise, fit only to be a cordial to some green-sick sonneteer*.

"I have hit off the following in imitation of old English poetry, which, I imagine, I am a dab at. The measure is unmeasureable; but it most resembles that beautiful ballad the Old and Young Courtier; and in its feature of taking the extremes of two situations for just parallel, it resembles the old poetry certainly. If I could but stretch out the circumstances to twelve more verses, *i. e.* if I had as much genius as the writer of that old song, I think it would be excellent. It was to follow an imitation of Burton in prose, which you have not seen. But fate 'and wisest Stewart' say No†.

"I can send you 200 pens and six quires of paper *immediately*, if they will answer the carriage by coach. It would be foolish to pack 'em up *cum multis libris et cæteris*,—they would all spoil. I only wait your commands to coach them. I would pay five-and-forty thousand carriages to read W.'s tragedy, of which I have heard so much and seen so little—only what I saw at Stowey. Pray give me an order in writing on Longman for "Lyrical Ballads." I have the first volume, and, truth to tell, six shillings is a broad shot. I cram all I can in, to save a multiplying of letters,—those pretty comets with swinging tails.

"I'll just crowd in God bless you!

"C. Lamb."

"John Woodvil" was now printed, although not published till a year afterwards; probably withheld in the hope of its representation on the stage. A copy was sent to Coleridge for Wordsworth, with the following letter or cluster of letters, written at several times. The ladies referred to, in the exquisite description of Coleridge's blue-stocking friends, are beyond the reach of feeling its application; nor will it be detected by the most apprehensive of their surviving friends.

TO MR. COLERIDGE.

"I send you, in this parcel, my play, which I beg you to present in my name, with my respect and love, to Wordsworth and his sister. You blame us for giving your direction to Miss W——; the woman has been ten times after us about it, and we gave it her at last, under the idea that no further harm would ensue, but she would *once* write to you, and you would bite your lips and forget to answer it, and so it would end. You read us a dismal homily upon "Realities." We know, quite as well as you do, what are shadows and what are realities. You, for instance, when you are over your fourth or fifth jorum, chirping about old school

* This refers to a poem of Coleridge's, composed in 1797, and published in the Anthology of the year 1800, under the title of "This Lime-tree Bower my Prison," addressed to "Charles Lamb, of the India House, London," in which Lamb is thus apostrophised, as taking more pleasure in the country than Coleridge's other visiters—a compliment which even then he scarcely merited:—

"——But thou, methinks most glad,
My gentle-hearted Charles! For thou hast pined
And linger'd after nature many a year,
In the great city pent."—&c.

† The quaint and pathetic poem, entitled "A Ballad, noticing the difference of rich and poor, in the ways of a rich noble's palace and a poor workhouse."

occurrences, are the best of realities. Shadows are cold, thin things, that have no warmth or grasp in them. Miss W——, and her friend, and a tribe of authoresses that come after you here daily, and, in defect of you, hive and cluster upon us, are the shadows. You encouraged that mopsey, Miss W——, to dance after you, in the hope of having her nonsense put into a nonsensical Anthology. We have pretty well shaken her off, by that simple expedient of referring her to you; but there are more burrs in the wind. I came home t'other day from business, hungry as a hunter, to dinner, with nothing, I am sure, of *the author but hunger* about me, and whom found I eloseted with Mary but a friend of this Miss W——, one Miss B——e, or B——y; I don't know how she spells her name. I just came in time enough, I believe, luckily to prevent them from exchanging vows of eternal friendship. It seems she is one of your authoresses, that you first foster, and then upbraid us with. But I forgive you. 'The rogue has given me potions to make me love him.' Well; go she would not, nor step a step over our threshold, till we had promised to come and drink tea with her next night. I had not seen her before, and could not tell who it was that was so familiar. We went, however, not to be impolite. Her lodgings are up two pair of stairs in —— Street. Tea and coffee, and macaroons—a kind of cake I much love. We sat down. Presently Miss B—— broke the silence, by declaring herself quite of a different opinion from *D'Israeli*, who supposes the differences of human intellect to be the mere effect of organization. She begged to know my opinion. I attempted to carry it off with a pun upon organ, but that went off very flat. She immediately conceived a very low opinion of my metaphysics; and, turning round to Mary, put some question to her in French,—possibly having heard that neither Mary nor I understood French. The explanation that took place occasioned some embarrassment and much wondering. She then fell into an insulting conversation about the comparative genius and merits of all modern languages, and concluded with asserting that the Saxon was esteemed the purest dialect in Germany. From thence she passed into the subject of poetry; where I, who had hitherto sat mute, and a hearer only, humbly hoped I might now put in a word to some advantage, seeing that it was my own trade in a manner. But I was stopped by a round assertion, that no good poetry had appeared since Dr. Johnson's time. It seems the Doctor has suppressed many hopeful geniuses that way, by the severity of his critical strictures in his 'Lives of the Poets.' I here ventured to question the fact, and was beginning to appeal to *names*, but I was assured 'it was certainly the case.' Then we discussed Miss More's book on education, which I had never read. It seems Dr. Gregory, another of Miss B——'s friends, has found fault with one of Miss More's metaphors. Miss More has been at some pains to vindicate herself,—in the opinion of Miss B——, not without success. It seems the Doctor is invariably against the use of broken or mixed metaphor, which he reprobates, against the authority of Shakspeare himself. We next discussed the question, whether Pope was a poet? I find Dr. Gregory is of opinion he was not, though Miss Seward does not at all concur with him in this. We then sat upon the comparative merits of the ten translations of 'Pizarro,' and Miss B—— advised Mary to take two of them home; she thought it might afford her some pleasure to compare them *verbatim*; which we declined. It being now nine o'clock, wine and macaroons were again served round, and we parted, with a promise to go again next week, and meet the Miss Porters, who, it seems, have heard much of Mr. Coleridge, and wish to meet *us*, because we are *his* friends. I have been preparing for the occasion. I crowd cotton in my ears. I read all the reviews and magazines of the past month, against the dreadful meeting, and I hope by these means to cut a tolerable second-rate figure.

"Pray let us have no more complaints about shadows. We are in a fair way, *through you*, to surfeit sick upon them.

"Our loves and respects to your host and hostess.

"Take no thought about your proof-sheets; they shall be done as if Woodfall himself did them. Pray send us word of Mrs. Coleridge and little David Hartley, your little reality.

"Farewell, dear Substance. Take no umbrage at anything I have written.

"C. Lamb, *Umbra*.

"Land of Shadows,
Shadow-month the 16th or 17th, 1800."

"Coleridge, I find loose among your papers a copy of Christabel. It wants about thirty lines; you will very much oblige me by sending me the beginning as far as that line,—

'And the spring comes slowly up this way;'

and the intermediate lines between—

'The lady leaps up suddenly,
The lovely Lady Christabel;'

and the lines,—

'She folded her arms beneath her cloak,
And stole to the other side of the oak.'

The trouble to you *will be small*, and the benefit to us *very great!* A pretty antithesis! A figure in speech I much applaud.

"Godwin has called upon us. He spent one evening here. Was very friendly. Kept us up till midnight. Drank punch, and talked about you. He seems, above all men, mortified at your going away. Suppose you were to write to that good-natured heathen:

'Or is he a *shadow?*'

"If I do not *write*, impute it to the long postage, of which you have so much cause to complain. I have scribbled over a *queer letter*, as I find by perusal, but it means no mischief.

"I am, and will be, yours ever, in sober sadness, "C. L.

"Write your *German* as plain as sunshine, for that must correct itself. You know I am homo unius linguæ; in English, illiterate, a dunce, a ninny."

TO MR. COLERIDGE.

"How do you like this little epigram? It is not my writing, nor had I any finger in it. If you concur with me in thinking it very elegant and very original, I shall be tempted to name the author to you. I will just hint that it is almost or quite a first attempt.

[Here Miss Lamb's little poem of Helen was introduced.]

"By-the-by, I have a sort of recollection that somebody, I think *you*, promised me a sight of Wordsworth's Tragedy. I shall be very glad of it just now; for I have got Manning with me, and should like to read it *with him*. But this, I confess, is a refinement. Under any circumstances, alone, in Cold-Bath prison, or in the desert island, just when Prospero and his crew had set off, with Caliban in a cage, to Milan, it would be a treat to me to read that play. Manning has read it, so has Lloyd, and all Lloyd's family; but I could not get him to betray his trust by giving *me* a sight of it. Lloyd is sadly deficient in some of those virtuous views.

"George Dyer is the only literary character I am happily acquainted with. The oftener I see him, the more deeply I admire him. He is goodness itself. If I could but calculate the precise date of his death, I would write a novel on purpose to make George the hero. I could hit him off to a hair."

The tragedy which Lamb was thus anxious to read, has been perseveringly withheld from the world. A fine passage, quoted in one of Hazlitt's prose essays, makes us share in his earnest curiosity:—

"Action is momentary—a word, a blow—
The motion of a muscle—this way or that;
Suffering is long, drear, and infinite."

Wordsworth's genius is perhaps more fitly employed in thus tracing out the springs of heroic passion, and developing the profound elements of human character, than in following them out through their exhibition in violent contest or majestic repose. Surely he may *now* afford to gratify the world!

The next is a short but characteristic letter to Manning.

TO MR. MANNING.

Aug. 11th, 1800.

"My dear fellow, (N.B. mighty familiar of late!) for me to come to Cambridge now is one of Heaven's impossibilities. Metaphysicians tell us, even it can work nothing which implies a contradiction. I can explain this by telling you that I am engaged to do double duty (this hot weather!) for a man who has taken advantage of this very weather to go and cool himself in 'green retreats' all the month of August.

"But for you to come to London instead!—muse upon it, revolve it, cast it about in your mind. I have a bed at your command. You shall drink rum, brandy, gin, aquavitæ, usquebaugh, or whiskey a' nights; and for the after-dinner trick, I have eight bottles of genuine

port, which, mathematically divided, gives 1¼ for every day you stay, provided you stay a week. Hear John Milton sing,

'Let Euclid rest and Archimedes pause.'
*Twenty-first Sonnet.*

And elsewhere,—

'What neat repast shall feast us, light* and choice,
Of Attic taste, with wine†, whence we may rise
To hear the lute well touch'd, or artful voice
Warble immortal notes and Tuscan air?'

"Indeed the poets are full of this pleasiug morality,—

'Veni cite, Domine Manning!'

"Think upon it. Excuse the paper, it is all I have. "C. Lamb."

Lamb now meditated a removal to the home-place of his best and most solemn thoughts—the Temple; aud thus announced it in a letter to Manning.

TO MR. MANNING.

"You masters of logic ought to know (logic is nothing more than a knowledge of *words*, as the Greek etymon implies), that all words are no more to be taken in a literal sense at all times than a promise given to a tailor. When I exprest an apprehension that you were mortally offended, I meant no more than by the application of a certain formula of efficacious sounds, which had *done* in similar cases before, to rouse a sense of decency in you, and a remembrance of what was due to me! You masters of logic should advert to this phenomenon in human speech, before you arraign the usage of us dramatic geniuses. Imagination is a good blood mare, and goes well; but the misfortune is, she has too many paths before her. 'Tis true I might have imaged to myself, that you had trundled your frail carcass to Norfolk. I might also, and did imagine, that you had not, but that you were lazy, or inventing new properties in a triangle, and for that purpose moulding and squeezing Landlord Crisp's three-cornered beaver into fantastic experimental forms; or, that Archimedes was meditating to repulse the French, in case of a Cambridge invasion, by a geometric hurling of folios on their red caps; or, peradventure, that you were in extremities, in great wants, and just set out for Trinity-bogs when my letters came. In short, my genius! (which is a short word now-a-days, for what-a-great-man-am-I!) was absolutely stifled and overlaid with its own riches. Truth is one and poor, like the cruse of Elijah's widow. Imagination is the bold face that multiplies its oil; and thou, the old cracked pipkin, that could not believe it could be put to such purposes. Dull pipkin, to have Elijah for thy cook. Imbecile recipient of so fat a miracle. I send you George Dyer's Poems, the richest production of the lyrical muse *this century* can justly boast: for Wordsworth's L. B. were published, or at least written, before Christmas.

"Please to advert to pages 291 to 296 for the most astonishing account of where Shakspeare's muse has been all this while. I thought she had been dead, and buried in Stratford Church, with the young man *that kept her company*,—

'But it seems, like the Devil,
Buried in Cole Harbour,
Some say she's risen again,
Gone 'prentice to a Barber.'

"N.B.—I don't charge anything for the additional manuscript notes, which are the joint productions of myself and a learned translater of Schiller, —— Stoddart, Esq.

"N.B. the 2d.—I should not have blotted your book, but I had sent my own out to be bound, as I was in duty bound. A liberal criticism upon the several pieces, lyrical, heroical, amatory, and satirical, would be acceptable. So, some think there's not a Words—worth of good poetry in the Great L. B.! I daren't put the dreaded syllables at their just length, for my *back* tingles from the northern castigation.

"I am going to change my lodgings, having received a hint that it would be agreeable, at our Lady's next feast. I have partly fixed upon most delectable rooms, which look out (when you stand a tip-toe) over the Thames, and Surrey Hills; at the upper end of King's Bench walks, in the Temple. There I shall have all the privacy of a house without the encumbrance, and shall be able to lock my friends out as often as I desire to hold free converse with my immortal mind, for my present lodgings resemble a minister's levee, I have so increased my acquaintance (as they

* "We, poets! generally give *light* dinners."

† "No doubt the poet here alludes to port-wine at 38s. the dozen.

call 'em) since I have resided in town. Like the country mouse, that had tasted a little of urbane manners, I long to be nibbling my own cheese by my dear self, without mouse-traps and time-traps. By my new plan, I shall be as airy, up four pair of stairs, as in the country; and in a garden, in the midst of enchanting, more than Mahometan paradise, London, whose dirtiest drab-frequented alley, and her lowest bowing tradesman, I would not exchange for Skiddaw, Helvellyn, James, Walter, and the parson into the bargain. O! her lamps of a night! her rich goldsmiths, print-shops, toy-shops, mercers, hardwaremen, pastry-cooks! St. Paul's churchyard, the Strand! Exeter Change! Charing Cross, with the man *upon* a black horse! These are thy gods, O London! An't you mightily moped on the banks of the Cam? Had not you better come and set up here? You can't think what a difference. All the streets and pavements are pure gold, I warrant you. At least, I know an alchymy that turns her mud into that metal,—a mind that loves to be at home in crowds.

"'Tis half-past twelve o'clock, and all sober people ought to be a-bed.

"C. Lamb (as you may guess)."

The following two letters appear to have been written during Coleridge's visit to Wandsworth.

TO MR. COLERIDGE.

"By some fatality, unusual with me, I have mislaid the list of books which you want. Can you, from memory, easily supply me with another?

"I confess to Statius, and I detained him wilfully, out of a reverent regard to your style. Statius, they tell me, is turgid. As to that other Latin book, since you know neither its name nor subject, your wants (I crave leave to apprehend) cannot be very urgent. Meanwhile, dream that it is one of the lost Decades of Livy.

"Your partiality to me has led you to form an erroneous opinion as to the measure of delight you suppose me to take in obliging. Pray, be careful that it spread no further. 'Tis one of those heresies that is very pregnant. Pray, rest more satisfied with the portion of learning which you have got, and disturb my peaceful ignorance as little as possible with such sort of commissions.

"Did you never observe an appearance well known by the name of the man in the moon? Some scandalous old maids have set on foot a report, that it is Endymion.

"Your theory about the first awkward step a man makes being the consequence of learning to dance, is not universal. We have known many youths bred up at Christ's, who never learned to dance, yet the world imputes to them no very graceful motions. I remember there was little Hudson, the immortal precentor of St. Paul's, to teach us our quavers; but, to the best of my recollection, there was no master of motions when we were at Christ's.

"Farewell, in haste. "C. L."

TO MR. WORDSWORTH.

"Oct. 13th, 1800.

"Dear Wordsworth,—I have not forgot your commissions. But the truth is,—and why should I not confess it?—I am not plethorically abounding in cash at this present. Merit, God knows, is very little rewarded; but it does not become me to speak of myself. My motto is, 'contented with little, yet wishing for more.' Now, the books you wish for would require some pounds, which, I am sorry to say, I have not by me; so, I will say at once, if you will give me a draft upon your town banker for any sum you propose to lay out, I will dispose of it to the very best of my skill in choice old books, such as my own soul loveth. In fact, I have been waiting for the liquidation of a debt to enable myself to set about your commission handsomely; for it is a scurvy thing to cry, 'Give me the money first,' and I am the first of the family of the Lambs that have done it for many centuries: but the debt remains as it was, and my old friend that I accommodated has generously forgot it! The books which you want, I calculate at about 3*l*. Ben Jonson is a guinea book. Beaumont and Fletcher, in folio, the right folio not now to be met with; the octavos are about 3*l*. As to any other dramatists, I do not know where to find them, except what are in Dodsley's Old Plays, which are about 3*l*. also. Massinger I never saw but at one shop, but it is now gone; but one of the editions of Dodsley contains about a fourth (the best) of his plays. Congreve, and the rest of King Charles's moralists, are cheap and accessible.

The works on Ireland I will inquire after, but, I fear, Spenser's is not to be had apart from his poems; I never saw it. But you may depend upon my sparing no pains to furnish you as complete a library of old poets and dramatists as will be prudent to buy; for, I suppose you do not include the 20*l.* edition of Hamlet, single play, which Kemble has. Marlowe's plays and poems are totally vanished; only one edition of Dodsley retains one, and the other two of his plays: but John Ford is the man after Shakspeare. Let me know your will and pleasure soon, for I have observed, next to the pleasure of buying a bargain for one's self, is the pleasure of persuading a friend to buy it. It tickles one with the image of an imprudency, without the penalty usually annexed.

"C. Lamb."

## CHAPTER VI.

[1800.]

Letters to Manning, after Lamb's Removal to the Temple.

In the year 1800, Lamb carried into effect his purpose of removing to Mitre-court Buildings, Temple. During this time he wrote only a few small poems, which he transmitted to Manning. In his letters to Manning a vein of wild humour breaks out, of which there are but slight indications in the correspondence with his more sentimental friends; as if the very opposition of Manning's more scientific power to his own force of sympathy provoked the sallies which the genial kindness of the mathematician fostered. The prodigal and reckless humour of some of these letters forms a striking contrast to the deep feeling of the earlier letters to Coleridge. His 'Essays of Elia' show the harmonious union of both. The following letter contains Lamb's description of his new abode.

TO MR. MANNING.

"I was not aware that you owed me anything beside that guinea; but I dare say you are right. I live at No. 16, Mitre-court Buildings, a pistol-shot off Baron Maseres'. You must introduce me to the Baron. I think we should suit one another mainly. He lives on the ground floor, for convenience of the gout; I prefer the attic story, for the air! He keeps three footmen and two maids; I have neither maid nor laundress, not caring to be troubled with them! His forte, I understand, is the higher mathematics; my turn, I confess, is more to poetry and the belles lettres. The very antithesis of our characters would make up a harmony. You must bring the Baron and me together.—N.B. when you come to see me, mount up to the top of the stairs—I hope you are not asthmatical—and come in flannel, for it's pure airy up there. And bring your glass, and I will show you the Surrey Hills. My bed faces the river, so as by perking up upon my haunches, and supporting my carcass with my elbows, without much wrying my neck, I can see the white sails glide by the bottom of the King's Bench walks as I lie in my bed. An excellent tiptoe prospect in the best room; —casement windows, with small panes, to look more like a cottage. Mind, I have got no bed for you, that's flat; sold it to pay expenses of moving. The very bed on which Manning lay; the friendly, the mathematical Manning! How forcibly does it remind me of the interesting Otway! 'The very bed which on thy marriage night gave thee into the arms of Belvidera, by the coarse hand of ruffians—' (upholsterers' men,) &c. My tears will not give me leave to go on. But a bed I will get you, Manning, on condition you will be my day-guest.

"I have been ill more than a month, with a bad cold, which comes upon me (like a murderer's conscience) about midnight, and vexes me for many hours. I have successively been drugged with Spanish licorice, opium, ipecacuanha, paregoric, and tincture of foxglove (tinctura purpuræ digitalis of the ancients). I am afraid I must leave off drinking."

Lamb then gives an account of his visit to an exhibition of snakes—of a frightful vividness and interesting—as all details of these fascinating reptiles are, whom we at once loathe and long to look upon, as the old enemies and tempters of our race.

TO MR. MANNING.

Oct. 16th, 1800.

"Dear Manning,—Had you written one week before you did, I certainly should have obeyed your injunction; you should have seen me before my letter. I will explain to you my

situation. There are six of us in one department. Two of us (within these four days) are confined with severe fevers; and two more, who belong to the Tower Militia, expect to have marching orders on Friday. Now six are absolutely necessary. I have already asked and obtained two young hands to supply the loss of the *feverites*. And, with the other prospect before me, you may believe I cannot decently ask leave of absence for myself. All I can promise (and I do promise, with the sincerity of Saint Peter, and the contrition of sinner Peter if I fail) that I will come *the very first spare week*, and go nowhere till I have been at Cambridge. No matter if you are in a state of pupilage when I come; for I can employ myself in Cambridge very pleasantly in the mornings. Are there not libraries, halls, colleges, books, pictures, statues? I wish you had made London in your way. There is an exhibition quite uncommon in Europe, which could not have escaped *your genius*,—a live rattlesnake, ten feet in length, and the thickness of a big leg. I went to see it last night by candlelight. We were ushered into a room very little bigger than ours at Pentonville. A man and woman and four boys live in this room, joint tenants with nine snakes, most of them such as no remedy has been discovered for their bite. We walked into the middle, which is formed by a half-moon of wired boxes, all mansions of *snakes*,—whip-snakes, thunder-snakes, pig-nose snakes, American vipers, and *this monster*. He lies curled up in folds; and immediately a stranger enters, (for he is used to the family, and sees them play at cards,) he set up a rattle like a watchman's in London, or near as loud, and reared up a head, from the midst of these folds, like a toad, and shook his head, and showed every sign a snake can show of irritation. I had the foolish curiosity to strike the wires with my finger, and the devil flew at me with his toad-mouth wide open: the inside of his mouth is quite white. I had got my finger away, nor could he well have bit me with his big mouth, which would have been certain death in five minutes. But it frightened me so much, that I did not recover my voice for a minute's space. I forgot, in my fear, that he was secured. You would have forgot too, for 'tis incredible how such a monster can be confined in small gauzy-looking wires. I dreamed of snakes in the night. I wish to heaven you could see it. He absolutely swelled with passion to the bigness of a large thigh. I could not retreat without infringing on another box, and just behind, a little devil, not an inch from my back, had got his nose out, with some difficulty and pain, quite through the bars! He was soon taught better manners. All the snakes were curious, and objects of terror; but this monster, like Aaron's serpent, swallowed up the impression of the rest. He opened his cursed mouth, when he made at me, as wide as his head was broad. I hallooed out quite loud, and felt pains all over my body with the fright.

"I have had the felicity of hearing George Dyer read out one book of 'The Farmer's Boy.' I thought it rather childish. No doubt, there is originality in it, (which, in your self-taught geniuses, is a most rare quality, they generally getting hold of some bad models, in a scarcity of books, and forming their taste on them,) but no *selection*. *All* is described.

"Mind, I have only heard read one book.

"Yours sincerely,

"Philo-Snake,

"C. L."

The following are fragments from a letter chiefly on personal matters, the interest of which is gone by:—

TO MR. MANNING.

"And now, when shall I catch a glimpse of your honest face-to-face countenance again? Your fine *dogmatical*, *sceptical* face by punch-light? O! one glimpse of the human face, and shake of the human hand, is better than whole reams of this cold, thin correspondence; yea, of more worth than all the letters that have sweated the fingers of sensibility, from Madame Sévigné and Balzac to Sterne and Shenstone.

"Coleridge is settled with his wife and the young philosopher at Keswick, with the Wordsworths. They have contrived to spawn a new volume of lyrical ballads, which is to see the light in about a month, and causes no little excitement in the *literary world*. George Dyer too, that good-natured poet, is more than nine months gone with his twin volumes of ode,

pastoral, sonnet, elegy, Spenserian, Horatian, Akensidish, and Masonic verse—Clio prosper the birth! it will be twelve shillings out of somebody's pocket. Well, God put it into the hearts of the English gentry to come in shoals and subscribe to his poems, for He never put a kinder heart into flesh of man than George Dyer's!

"Now farewell, for dinner is at hand.

"C. L."

Lamb had engaged to spend a few days, when he could obtain leave, with Manning at Cambridge, and, just as he hoped to accomplish his wish, received an invitation from Lloyd to give his holiday to the poets assembled at the Lakes. In the joyous excitement of spirits which the anticipated visit to Manning produced, he thus plays off Manning's proposal on his friend, abuses mountains, and luxuriates in his love of London :—

TO MR. MANNING.

"Dear Manning,—I have received a very kind invitation from Lloyd and Sophia, to go and spend a month with them at the Lakes. Now it fortunately happens, (which is so seldom the case!) that I have spare cash by me, enough to answer the expenses of so long a journey; and I am determined to get away from the office by some means. The purpose of this letter is to request of you (my dear friend), that you will not take it unkind, if I decline my proposed visit to Cambridge *for the present*. Perhaps I shall be able to take Cambridge *in my way*, going or coming. I need not describe to you the expectations which such an one as myself, pent up all my life in a dirty city, have formed of a tour to the Lakes. Consider, Grasmere! Ambleside! Wordsworth! Coleridge! Hills, woods, lakes, and mountains, to the eternal devil. I will eat snipes with thee, Thomas Manning. Only confess, confess a *bite*.

"P.S. I think you named the 16th; but was it not modest of Lloyd to send such an invitation! It shows his knowledge of *money* and *time*. I would be loath to think, he meant

'Ironic satire sidelong sklented on my poor pursie.'

BURNS.

For my part, with reference to my friends northward, I must confess that I am not romance-bit about *Nature*. The earth, and sea, and sky (when all is said,) is but as a house to dwell in. If the inmates be courteous, and good liquors flow like the conduits at an old coronation, if they can talk sensibly, and feel properly, I have no need to stand staring upon the gilded looking-glass (that strained my friend's purse strings in the purchase) nor his five-shilling print over the mantel-piece of old Nabbs the carrier (which only betrays his false taste). Just as important to me (in a sense) is all the furniture of my world; eye-pampering, but satisfies no heart. Streets, streets, streets, markets, theatres, churches, Covent Gardens, shops sparkling with pretty faces of industrious milliners, neat sempstresses, ladies cheapening, gentlemen behind counters lying, authors in the street with spectacles, George Dyers, (you may know them by their gait,) lamps lit at night, pastry-cooks and silver-smiths' shops, beautiful Quakers of Pentonville, noise of coaches, drowsy cry of mechanic watchmen at night, with bucks reeling home drunk; if you happen to wake at midnight, cries of Fire, and Stop thief; inns of court, with their learned air, and halls, and butteries, just like Cambridge colleges; old book-stalls, 'Jeremy Taylors,' 'Burtons on Melancholy,' and 'Religio Medicis,' on every stall. These are thy pleasures, O London! with-the-many-sins. O city, abounding in ——, for these may Keswick and her giant brood go hang! "C. L."

On this occasion Lamb was disappointed; but he was consoled by the acquisition of a new friend, in Mr. Rickman of the House of Commons, and exults in a strain which he never had reason to regret. This piece of rare felicity enabled him even to bear the loss of his manuscripts, and the delay of his hopes; which, according to the old theatrical usage, he was destined to endure.

TO MR. MANNING.

Nov. 3rd, 1800.

"*Ecquid meditatur Archimedes?* What is Euclid doing? What hath happened to learned Trismegist?—doth he take it in ill part, that his humble friend did not comply with his courteous invitation? Let it suffice, I could

not come—are impossibilities nothing?—be they abstractions of the intellect?—or not (rather) most sharp and mortifying realities? nuts in the Will's mouth too hard for her to crack? brick and stone walls in her way, which she can by no means eat through? sore lets, *impedimenta viarum*, no thoroughfares? *racemi nimium alte pendentes*? Is the phrase classic? I allude to the grapes in Æsop, which cost the fox a strain, and gained the world an aphorism. Observe the superscription of this letter. In adapting the size of the letters which constitute *your* name and Mr. *Crisp's* name respectively, I had an eye to your different stations in life. 'Tis truly curious, and must be soothing to an *aristocrat*. I wonder it has never been hit on before my time. I have made an acquisition latterly of a *pleasant hand*, one Rickman, to whom I was introduced by ——, not the most flattering auspices under which one man can be introduced to another—George brings all sorts of people together, setting up a sort of agrarian law, or common property, in matter of society; but for once he has done me a great pleasure, while he was only pursuing a principle, as *ignes fatui may* light you home. This Rickman lives in our Buildings, immediately opposite our house; the finest fellow to drop in a' nights, about nine or ten o'clock—cold bread-and-cheese time—just in the *wishing* time of the night, when you *wish* for somebody to come in, without a distinct idea of a probable anybody. Just in the nick, neither too early to be tedious, nor too late to sit a reasonable time. He is a most pleasant hand; a fine rattling fellow, has gone through life laughing at solemn apes;—himself hugely literate, oppressively full of information in all stuff of conversation, from matter of fact to Xenophon and Plato—can talk Greek with Porson, politics with Thelwall, conjecture with George Dyer, nonsense with me, and anything with anybody; a great farmer, somewhat concerned in an agricultural magazine—reads no poetry but Shakspeare, very intimate with Southey, relishes George Dyer, thoroughly penetrates into the ridiculous wherever found, understands the *first time* (a great desideratum in common minds)—you need never twice speak to him; does not want explanations, translations, limitations, as Professor Godwin does when you make an assertion; *up* to anything; *down* to everything; whatever *sapit hominem*. A perfect *man*. All this farrago, which must perplex you to read, and has put me to a little trouble to *select!* only proves how impossible it is to describe a *pleasant hand*. You must see Rickman to know him, for he is a species in one. A new class. An exotic, any slip of which I am proud to put in my garden-pot. The clearest-headed fellow. Fullest of matter, with least verbosity. If there be any alloy in my fortune to have met with such a man, it is that he commonly divides his time between town and country, having some foolish family ties at Christchurch, by which means he can only gladden our London hemisphere with returns of light. He is now going for six weeks."

"At last I have written to Kemble, to know the event of my play, which was presented last Christmas. As I suspected, came an answer back that the copy was lost, and could not be found—no hint that anybody had to this day ever looked into it—with a courteous (reasonable!) request of another copy (if I had one by me,) and a promise of a definitive answer in a week. I could not resist so facile and moderate demand, so scribbled out another, omitting sundry things, such as the witch story, about half of the forest scene (which is too leisurely for story), and transposing that soliloquy about England getting drunk, which, like its reciter, stupidly stood alone, nothing prevenient or antevenient—and cleared away a good deal besides, and sent this copy, written *all out* (with alterations, &c. *requiring judgment*) in one day and a half! I sent it last night, and am in weekly expectation of the tolling-bell, and death-warrant.

"This is all my London news. Send me some from the *banks* of *Cam*, as the poets delight to speak, especially ——, who has no other name, nor idea, nor definition of Cambridge,—namely, its being a market-town, sending members to Parliament, never entered into his definition—it was and is, simply, the banks of the Cam, or the fair Cam; as Oxford is the banks of the Isis, or the fair Isis. Yours in all humility, most illustrious Trismegist,

"C. Lamb.

"(Read on, there's more at the bottom.)

"You ask me about the 'Farmer's Boy,'—

don't you think the fellow who wrote it (who is a shoemaker) has a poor mind? Don't you find he is always silly about *poor Giles*, and those abject kind of phrases, which mark a man that looks up to wealth? None of Burns's poet dignity. What do you think? I have just opened him; but he makes me sick."

Constant to the fame of Jem White, Lamb did not fail to enlist Manning among the admirers of the "Falstaff's Letter." The next letter, referring to them is, however, more interesting for the light which it casts on Lamb's indifferenuce to the politics of the time, and fond devotion to the past.

TO MR. MANNING.

"I hope by this time you are prepared to say, the 'Falstaff's Letters' are a bundle of the sharpest, queerest, profoundest humours, of any these juice-drained latter times have spawned. I should have advertised you, that the meaning is frequently hard to be got at; and so are the future guineas, that now lie ripening and aurifying in the womb of some undiscovered Potosi; but dig, dig, dig, dig, Manning! I set to, with an unconquerable propulsion to write, with a lamentable want of what to write. My private goings on are orderly as the movements of the spheres, and stale as their music to angels' ears. Public affairs—except as they touch upon me, and so turn into private,—I cannot whip up my mind to feel any interest in. I grieve, indeed, that War, and Nature, and Mr. Pitt, that hangs up in Lloyd's best parlour, should have conspired to call up three necessaries, simple commoners as our fathers knew them, into the upper house of luxuries; bread, and beer, and coals, Manning. But as to France and Frenchmen, and the Abbé Sièyes and his constitutions, I cannot make these present times present to me. I read histories of the past, and I live in them; although, to abstract senses, they are far less momentous, than the noises which keep Europe awake. I am reading 'Burnet's own Times.' Did you ever read that garrulous, pleasant history? He tells his story like an old man past political service, bragging to his sons on winter evenings of the part he took in public transactions, when 'his old cap was new.' Full of scandal, which all true history is. No palliatives; but all the stark wickedness, that actually gives the *momentum* to national actors. Quite the prattle of age, and outlived importance. Truth and sincerity staring out upon you perpetually in *alto rilievo*. Himself a party man—he makes you a party man. None of the cursed philosophical Humeian indifference, so cold and unnatural and inhuman! None of the cursed Gibbonian fine writing, so fine and composite. None of Dr. Robertson's periods with three members. None of Mr. Roscoe's sage remarks, all so apposite, and coming in so clever, lest the reader should have had the trouble of drawing an inference. Burnet's good old prattle I can bring present to my mind; I can make the revolution present to me—the French revolution, by a converse perversity in my nature, I fling as far *from* me. To quit this tiresome subject, and to relieve you from two or three dismal yawns, which I hear in spirit, I here conclude my more than commonly obtuse letter; dull, up to the dulness of a Dutch commentator on Shakspeare.

My love to Lloyd and to Sophia.

"C. L."

While Lamb's dramatic destinies were in suspense, he was called on "to assist" at the production of a tragedy, by a friend, whose more mature reputation gave him readier access to the manager, but who had no better claim to success than himself. Mr. Godwin, whose powerful romance of Caleb Williams had supplied the materials for "The Iron Chest" of Colman, naturally aspired, on his own account, to the glory of the scene, and completed a tragedy under the title of "Antonio, or the Soldier's Return," which was accepted at Drury-Lane Theatre, and announced for representation on Saturday, the 13th Dec. in this year. Lamb supplied the epilogue, which he copied in the following letter addressed to Manning on the eventful day:—

TO MR. MANNING.

"Dec. 13th, 1800.

"I have received your letter *this moment*, not having been at the office. I have just time to scribble down the epilogue. To your epistle I will just reply, that I will certainly come to Cambridge before January is out: I'll come

*when I can*. You shall have an emended copy of my play early next week. Mary thanks you; but her hand-writing is too feminine to be exposed to a Cambridge gentleman, though I endeavour to persuade her that you understand algebra, and must understand her hand. The play is the man's you wot of; but for Heaven's sake do not mention it—it is to come out in a feigned name, as one Tobin's. I will omit the introductory lines which connect it with the play, and give you the concluding tale, which is the mass and bulk of the epilogue. The *name* is *Jack* INCIDENT. It is about promise-breaking—you will see it all, if you read the *papers*.

Jack, of dramatic genius justly vain,
Purchased a renter's share at Drury-lane;
A prudent man in every other matter,
Known at his club-room for an honest hatter;
Humane and courteous, led a civil life,
And has been seldom known to beat his wife;
But Jack is now grown quite another man,
Frequents the green-room, knows the plot and plan
Of each new piece,
And has been seen to talk with Sheridan!
In at the play-house just at six he pops,
And never quits it till the curtain drops,
Is never absent on the *author's night*,
Knows actresses and actors too——by sight;
So humble, that with Suett he'll confer,
Or take a pipe with plain Jack Bannister;
Nay, with an author has been known so free,
He once suggested a catastrophe—
In short, John dabbled till his head was turn'd:
His wife remonstrated, his neighbours mourn'd,
His customers were dropping off apace,
And Jack's affairs began to wear a piteous face.
One night his wife began a curtain lecture;
'My dearest Johnny, husband, spouse, protector,
Take pity on your helpless babes and me,
Save us from ruin, you from bankruptcy—
Look to your business, leave these cursed plays,
And try again your old industrious ways.'
Jack, who was always scared at the Gazette,
And had some bits of scull uninjured yet,
Promised amendment, vow'd his wife spake reason,
'He would not see another play that season—'
Three stubborn fortnights Jack his promise kept,
Was late and early in his shop, eat, slept,
And walk'd and talk'd, like ordinary men;
No *wit*, but John the hatter once again—
Visits his club: when lo! one *fatal night*
His wife with horror view'd the well-known sight—
John's *hat*, *wig*, *snuff-box*—well she knew his tricks—
And Jack decamping at the hour of six.
Just at the counter's edge a playbill lay,
Announcing that 'Pizarro' was the play—
'O Johnny, Johnny, this is your old doing.'
Quoth Jack, 'Why what the devil storm 's a-brewing?
About a harmless play why all this fright?
I'll go and see it, if it 's but for spite—
Zounds, woman! Nelson's* to be there to-night.'

"N.B.—This was intended for Jack Bannister to speak; but the sage managers have chosen Miss *Heard*, except Miss Tidswell, the worst actress ever seen *or heard*. Now, I remember I have promised the loan of my play. I will lend it *instantly*, and you shall get it ('pon honour!) by this day week.

"I must go and dress for the boxes! First night! Finding I have time, I transcribe the rest. Observe, you have read the last first; it begins thus:—The names I took from a little outline G. gave me. I have not read the play!

'Ladies, ye've seen how Guzman's consort died,
Poor victim of a Spaniard brother's pride,
When Spanish honour through the world was blown,
And Spanish beauty for the best was known†.
In that romantic, unenlighten'd time,
A *breach* of *promise*‡ was a sort of crime—
Which of you handsome English ladies here,
But deems the penance bloody and severe?
A whimsical old Saragossa § fashion,
That a dead father's dying inclination
Should *live* to thwart a living daughter's passion‖,
Unjustly on the sex *we*¶ men exclaim,
Rail at *your*** vices,—and commit the same;—
Man is a promise-breaker from the womb,
And goes a promise-breaker to the tomb—
What need we instance here the lover's vow,
The sick man's purpose, or the great m..n's bow††?
The truth by few examples best is shown—
Instead of many which are better known,
Take poor Jack Incident, that's dead and gone.
Jack, &c., &c., &c.'

"Now you have it all—how do you like it? I am going to hear it recited!!!"

"C. L."

Alas for human hopes! The play was decisively damned, and the epilogue shared its fate. The tragedy turned out a miracle of dulness for the world to wonder at, although Lamb always insisted it had one fine line, which he was fond of repeating—sole relic of the else forgotten play. Kemble and Mrs.

* "A good clap-trap. Nelson has exhibited two or three times at both theatres—and advertised himself."
† "Four *easy* lines." ‡ "For which the *heroine died*."
§ "In *Spain!!*" ‖ "Two *neat* lines." ¶ "Or *you*."
** "Or *our*, as *they* have altered it." †† "Antithesis!!"

Siddons, the brother and sister of the drama, toiled through four acts and a half without applause or disapprobation ; one speech was not more vapid than another ; and so dead was the level of the dialogue, that, although its destiny was seen from afar, it presented no opportunity for hissing. But as the play drew towards a close, when, after a scene of frigid chiding not vivified by any fire of Kemble's own, Antonio drew his sword and plunged it into the heroine's bosom, the "sad civility" of the audience vanished, they started as at a real murder, and hooted the actors from the stage. "Philosophy" which could not "make a Juliet," sustained the author through the trial. He sat on one of the front benches of the pit, unmoved amidst the storm. When the first act passed off without a hand, he expressed his satisfaction at the good sense of the house ; "the proper season of applause had not arrived ;" all was exactly as it should be. The second act proceeded to its close in the same uninterrupted calm ; his friends became uneasy, but still his optimism prevailed ; he could afford to wait. And though he did at last admit the great movement was somewhat tardy, and that the audience seemed rather patient than interested, he did not lose his confidence till the tumult arose, and then he submitted with quiet dignity to the fate of genius, too lofty to be understood by a world as yet in its childhood ! Notwithstanding this rude repulse, Mr. Godwin retained his taste for the theatre to the last. On every first night of a new piece, whether tragedy, comedy, or farce, whether of friend or foe, he sat with gentle interest in a side-box, and bore its fate, whatever it might be, with resignation, as he had done his own. The following is Lamb's account of the catastrophe rendered to Manning, in which the facetious charge against the unlucky author of "Violent and Satanical Pride of Heart" has reference to some banter which Lamb had encountered among his friends by the purposed title of his own play, "Pride's Cure," and his disquisition in its defence.

TO MR. MANNING.

"Dec. 16th, 1800.

"We are damned !—Not the facetious epilogue itself could save us. For, as the editor of the Morning Post, quick-sighted gentleman ! hath this morning truly observed, (I beg pardon if I falsify his *words*, their profound *sense* I am sure I retain,) both prologue and epilogue were worthy of accompanying such a piece ; and indeed (mark the profundity, Mister Manning) were received with proper indignation by such of the audience only as thought either worth attending to. Professor, thy glories wax dim ! Again, the incomparable author of the True Briton declareth in *his* paper (bearing same date) that the epilogue was an indifferent attempt at humour and character, and failed in both. I forbear to mention the other papers, because I have not read them. O Professor, how different thy feelings now (quantum mutatus ab illo professore, qui in agris philosophiæ tantas victorias acquisivisti),—how different thy proud feelings but one little week ago,—thy anticipation of thy nine nights,—those visionary claps, which have soothed thy soul by day, and thy dreams by night ! Calling in accidentally on the Professor, while he was out, I was ushered into the study ; and my nose quickly (most sagacious) always pointed me to four tokens lying loose upon thy table, Professor, which indicated thy violent and satanical pride of heart. Imprimis, there caught mine eye a list of six persons, thy friends, whom thou didst meditate inviting to a sumptuous dinner on the Thursday, anticipating the profits of thy Saturday's play to answer charges ; I was in the honoured file ! Next, a stronger evidence of thy violent and almost satanical pride, lay a list of all the morning papers (from the Morning Chronicle downwards to the Porcupine), with the places of their respective offices, where thou wast meditating to insert, and didst insert, an elaborate sketch of the story of thy play ; stones in thy enemy's hand to bruise thee with, and severely wast thou bruised, O Professor ! nor do I know what oil to pour into thy wounds. Next —which convinced me, to a dead conviction, of thy pride, violent and almost satanical pride —lay a list of books, which thy un-tragedy-favoured pocket could never answer ; Dodsley's Old Plays, Malone's Shakspeare (still harping upon thy play, thy philosophy abandoned meanwhile to superstitious minds) ; nay, I believe (if I can believe my memory), that the ambitious Encyclopedia itself was part of thy meditated acquisitions ; but many a play-

book was there. All these visions are *damned;* and thou, Professor, must read Shakspeare in future out of a common edition; and, hark ye, pray read him to a little better purpose! Last and strongest against thee (in colours manifest as the hand upon Belshazzar's wall), lay a volume of poems by C. Lloyd and C. Lamb. Thy heart misgave thee, that thy assistant might possibly not have talent enough to furnish thee an epilogue! Manning, all these things came over my mind; all the gratulations that would have thickened upon him, and even some have glanced aside upon his humble friend; the vanity, and the fame, and the profits (the Professor is 500*l.* ideal money out of pocket by this failure, besides 200*l.* he would have got for the copyright); and now to muse upon thy altered physiognomy, thy pale and squalid appearance (a kind of *blue sickness* about the eyelids), and thy crest fallen, and thy proud demand of 200*l.* from thy bookseller changed to an uncertainty of his taking it at all, or giving thee full 50*l.* The Professor has won my heart by this *his* mournful catastrophe. You remember Marshall, who dined with him at my house; I met him in the lobby immediately after the damnation of the Professor's play, and he looked to me like an angel: his face was lengthened, and all over perspiration; I never saw such a care-fraught visage; I could have hugged him, I loved him so intensely. 'From every pore of him a perfume fell.' I have seen that man in many situations, and, from my soul, I think that a more godlike honest soul exists not in this world. The Professor's poor nerves trembling with the recent shock, he hurried him away to my house to supper, and there we comforted him as well as we could. He came to consult me about a change of catastrophe; but, alas! the piece was condemned long before that crisis. I at first humoured him with a specious proposition, but have since joined his true friends in advising him to give it up. He did it with a pang, and is to print it as *his.*

"L."

In another letter, a few days after, Lamb thus recurs to the subject, and closes the century in anticipation of a visit to his friend at Cambridge.

TO MR. MANNING.

"Dec. 27th, 1800.

"As for the other Professor, he has actually begun to dive into Tavernier and Chardin's Persian Travels for a story to form a new drama for the sweet tooth of this fastidious age. Has not Bethlehem College a fair action for non-residence against such professors? Are poets so *few* in *this age*, that *he* must write poetry? *Is morals* a subject so exhausted, that he must quit that line? Is the metaphysic well (without a bottom) drained dry?

"If I can guess at the wicked pride of the Professor's heart, I would take a shrewd wager that he disdains ever again to dip his pen in *prose.* Adieu, ye splendid theories! Farewell, dreams of political justice! Lawsuits, where I was counsel for Archbishop Fenelon versus my own mother, in the famous fire cause!

"Vanish from my mind, professors, one and all. I have metal more attractive on foot.

"Man of many snipes,—I will sup with thee, Deo volente, et diabolo nolente, on Monday night, the 5th of January, in the new year, and crush a cup to the infant century.

"A word or two of my progress. Embark at six o'clock in the morning, with a fresh gale, on a Cambridge one-decker; very cold till eight at night; land at St. Mary's lighthouse, muffins and coffee upon table (or any other curious production of Turkey, or both Indies), snipes exactly at nine, punch to commence at ten, with argument; difference of opinion is expected to take place about eleven; perfect unanimity, with some haziness and dimness, before twelve.—N.B. My single affection is not so singly wedded to snipes; but the curious and epicurean eye would also take a pleasure in beholding a delicate and well-chosen assortment of teals, ortolans, the unctuous and palate-soothing flesh of geese, wild and tame, nightingales' brains, the sensorium of a young sucking pig, or any other Christmas dish, which I leave to the judgment of you and the cook of Gonville.

"C. Lamb."

## CHAPTER VII.

[1801 to 1804.]

Letters to Manning, Wordsworth, and Coleridge; John Woodvil rejected, published, and reviewed.

THE ominous postponement of Lamb's theatrical hopes was followed by their disappointment at the commencement of the century. He was favoured with at least one interview by the stately manager of Drury-lane, Mr. Kemble, who extended his high-bred courtesy even to authors, whom he invariably attended to the door of his house in Great Russell-street, and bade them "beware of the step." Godwin's catastrophe had probably rendered him less solicitous to encounter a similar peril; which the fondest admirers of "John Woodvil" will not regret that it escaped. While the occasional roughness of its verse would have been felt as strange to ears as yet unused to the old dramatists whom Lamb's Specimens had not then made familiar to the town, the delicate beauties enshrined within it would scarcely have been perceived in the glare of the theatre. Exhibiting "the depth, and not the tumults of the soul,"—presenting a female character of modest and retiring loveliness and noble purpose, but undistracted with any violent emotion,—and developing a train of circumstances which work out their gentle triumphs on the heart only of the hero, without stirring accident or vivid grouping of persons,—it would scarcely have supplied sufficient of coarse interest to disarm the critical spirit which it would certainly have encountered in all its bitterness. Lamb cheerfully consoled himself by publishing it; and at the close of the year 1801 it appeared in a small volume, of humble appearance, with the "Fragments of Burton," (to which Lamb alluded in one of his previous letters,) two of his quarto ballads, and the "Helen" of his sister.

The daring peculiarities attracted the notice of the Edinburgh reviewers, then in the infancy of their slashing career, and the volume was immolated, in due form, by the self-constituted judges, who, taking for their motto "*Judex damnatur cùm nocens absolcitur*," treated our author as a criminal convicted of publishing, and awaiting his doom from their sentence. With the gay recklessness of power, at once usurped and irresponsible, they introduced Lord Mansfield's wild construction of the law of libel into literature; like him, holding every man *primâ facie* guilty, who should be caught in the act of publishing *a book*, and referring to the court to decide whether sentence should be passed on him. The article on "John Woodvil," which adorned their third number, is a curious example of the old style of criticism vivified by the impulses of youth. We wonder now—and probably the writer of the article, if he is living, will wonder with us—that a young critic should seize on a little eighteen-penny book, simply printed, without any preface; make elaborate merriment of its outline, and, giving no hint of its containing one profound thought or happy expression, leave the reader of the review at a loss to suggest a motive for noticing such vapid absurdities. This article is written in a strain of grave banter, the theme of which is to congratulate the world on having a specimen of the rudest condition of the drama, "a man of the age of Thespis." "At length," says the reviewer, "even in composition a mighty veteran has been born. Older than Æschylus, and with all the spirit of originality, in an age of poets who had before them the imitations of some thousand years, he comes forward to establish his claim to the ancient *hircus*, and to satiate the most remote desires of the philosophic antiquary." On this text the writer proceeds, selecting for his purpose whatever, torn from its context, appeared extravagant and crude, and ending without the slightest hint that there is merit, or promise of merit, in the volume. There certainly was no malice, or desire to give pain, in all this; it was merely the result of the thoughtless adoption, by lads of gaiety and talent, of the old critical canons of the monthly reviews, which had been accustomed to damn all works of unpatronised genius in a more summary way, and after a duller fashion. These very critics wrought themselves into goood-nature as they broke into deeper veins of thought; grew gentler as they grew wiser; and sometimes, even when, like Balaam, they came to curse, like him, they ended with "blessing altogether," as in the review of the "Excursion," which, beginning in the old strain, "This will never do," proceeded to give examples of its noblest passages, and to grace them with worthiest eulogy. And now, the spirit of the writers thus ridiculed,

especially of Wordsworth, breathes through the pages of this very review, and they not seldom wear the "rich embroidery" of the language of the poet once scoffed at by their literary corporation as too puerile for the nursery.

Lamb's occasional connexion with newspapers introduced him to some of the editors and contributors of that day, who sought to repair the spirit wasted by perpetual exertion, in the protracted conviviality of the evening, and these associates sometimes left poor Lamb with an aching head, and a purse exhausted by the claims of their necessities upon it. Among those was Fenwick, immortalised as the *Bigod* of "Elia," who edited several ill-fated newspapers in succession, and was the author of many libels, which did his employers no good and his Majesty's government no harm. These connexions will explain some of the allusions in the following letters.

TO MR. MANNING.

"I heard that you were going to China*, with a commission from the Wedgwoods to collect hints for their pottery, and to teach the Chinese *perspective*. But I did not know that London lay in your way to Pekin. I am seriously glad of it, for I shall trouble you with a small present for the Emperor of Usbeck Tartary, as you go by his territories: it is a fragment of a "Dissertation on the state of political parties in England at the end of the eighteenth century," which will no doubt be very interesting to his Imperial Majesty. It was written originally in English for the use of the *two* and *twenty* readers of 'The Albion,' (this *calculation* includes a printer, four pressmen, and a devil); but becoming of no use, when 'The Albion' stopped, I got it translated into Usbeck Tartar by my good friend Tibet Kulm, who is come to London with a *civil* invitation from the Cham to the English nation to go over to the worship of the Lama.

"'The Albion' is dead—dead as nail in door—and my revenues have died with it; but I am not as a man without hope. I have got a sort of an opening to 'The Morning Chronicle!!!' Mr. Manning, by means of that common dispenser of benevolence, Mister Dyer. I have not seen Perry, the editor, yet; but I am preparing a specimen. I shall have a difficult job to manage, for you must know that Mr. Perry, in common with the great body of the Whigs, thinks 'The Albion' *very low*. I find I must rise a peg or so, be a little more decent, and less abusive; for, to confess the truth, I had arrived to an abominable pitch; I spared neither age nor sex when my cue was given me. *N'importe*, (as they say in French,) any climate will suit me. So you are about to bring your old face-making face to London. You could not come in a better time for my purposes; for I have just lost Rickman, a faint idea of whose character I sent you. He is gone to Ireland for a year or two, to make his fortune; and I have lost by his going, what seems to me I can never recover—*a finished man*. His memory will be to me as the brazen serpent to the Israelites,—I shall look up to it, to keep me upright and honest. But he may yet bring back his honest face to England one day. I wish your affairs with the Emperor of China had not been *so urgent*, that you might have stayed in Great Britain a year or two longer, to have seen him; for, judging from *my own* experience, I almost dare pronounce you never saw his equal. I never saw a man, that could be at all a second or substitute for him in any sort.

"Imagine that what is here erased, was an apology and explanation, perfectly satisfactory you may be sure! for rating this man so highly at the expense of ——, and ——, and ——, and M——, and ——, and ——, and ——. But Mr. Burke has explained this phenomenon of our nature very prettily in his letter to a Member of the National Assembly, or else in appeal to the old Whigs, I forget which—do you remember an instance from Homer, (who understood these matters tolerably well,) of Priam driving away his other sons with expressions of wrath and bitter reproach, when Hector was just dead?

"I live where I did in a *private* manner, because I don't like *state*. Nothing is so disagreeable to me as the clamours and applauses of the mob. For this reason I live in an *obscure* situation in one of the courts of the Temple. "C. L."

* Mr. Manning had begun to be haunted with the idea of China, and to talk of going thither, which he accomplished some years afterwards, without any motive but a desire to see that great nation.

"I send you all of Coleridge's letters* to me, which I have preserved: some of them are upon the subject of my play. I also send you Kemble's two letters, and the prompter's courteous epistle, with a curious critique on 'Pride's Cure, by a young Physician from EDINBRO',' who modestly suggests quite another kind of a plot. These are monuments of my disappointment which I like to preserve.

"In Coleridge's letters you will find a good deal of amusement, to see genuine talent struggling against a pompous display of it. I also send you the Professor's letter to me, (careful professor! to conceal his *name* even from his correspondent,) ere yet the Professor's pride was cured. Oh! monstrous and almost satanical pride!

"You will carefully keep all (except the Scotch Doctor's, *which burn*) *in statu quo*, till I come to claim mine own. "C. LAMB."

The following is in reply to a pressing invitation from Mr. Wordsworth, to visit him at the Lakes.

TO MR. WORDSWORTH.

"Jan. 30th, 1801.

"I ought before this to have replied to your very kind invitation into Cumberland. With you and your sister I could gang anywhere; but I am afraid whether I shall ever be able to afford so desperate a journey. Separate from the pleasure of your company, I don't much care if I never see a mountain in my life. I have passed all my days in London, until I have formed as many and intense local attachments, as any of you mountaineers can have done with dead nature. The lighted shops of the Strand and Fleet-street; the innumerable trades, tradesmen, and customers, coaches, waggons, playhouses; all the bustle and wickedness round about Covent Garden; the watchmen, drunken scenes, rattles;—life awake, if you awake, at all hours of the night; the impossibility of being dull in Fleet-street; the crowds, the very dirt and mud, the sun shining upon houses and pavements, the print-shops, the old-book stalls, parsons cheapening books, coffee-houses, steams of soups from kitchens, the pantomimes—London itself a pantomime and a masquerade—all these things work themselves into my mind, and feed me without a power of satiating me. The wonder of these sights impels me into night-walks about her crowded streets, and I often shed tears in the motley Strand from fulness of joy at so much life. All these emotions must be strange to you; so are your rural emotions to me. But consider, what must I have been doing all my life, not to have lent great portions of my heart with usury to such scenes?

"My attachments are all local, purely local—I have no passion (or have had none since I was in love, and then it was the spurious engendering of poetry and books,) to groves and valleys. The rooms where I was born, the furniture which has been before my eyes all my life, a book-case which has followed me about like a faithful dog (only exceeding him in knowledge,) wherever I have moved,—old chairs, old tables, streets, squares, where I have sunned myself, my old school,—these are my mistresses—have I not enough, without your mountains? I do not envy you. I should pity you, did I not know that the mind will make friends with anything. Your sun, and moon, and skies, and hills, and lakes, affect me no more, or scarcely come to me in more venerable characters, than as a gilded room with tapestry and tapers, where I might live with handsome visible objects. I consider the clouds above me but as a roof beautifully painted, but unable to satisfy the mind; and at last, like the pictures of the apartment of a connoisseur, unable to afford him any longer a pleasure. So fading upon me, from disuse, have been the beauties of Nature, as they have been confinedly called; so ever fresh, and green, and warm are all the inventions of men, and assemblies of men in this great city. I should certainly have laughed with dear Joanna†.

"Give my kindest love, *and my* sister's, to D. and yourself. And a kiss from me to little Barbara Lewthwaite‡. Thank you for liking my play! "C. L."

* Lamb afterwards, in some melancholy mood, destroyed all Coleridge's Letters, and was so vexed with what he had done, that he never preserved any letters which he received afterwards.

† Alluding to the inscription of Wordsworth's, entitled "Joanna," containing a magnificent description of the effect of laughter echoing amidst the great mountains of Westmoreland.

‡ Alluding to Wordsworth's poem, "The Pet Lamb."

The next two letters were written to Manning when on a tour upon the Continent.

TO MR. MANNING.

"Feb. 15th, 1802.

"*Apropos*, I think you wrong about my play. All the omissions are right. And the supplementary scene, in which Sandford narrates the manner in which his master is affected, is the best in the book. It stands where a hodge-podge of German puerilities used to stand. I insist upon it that you like that scene. Love me, love that scene. I will now transcribe the 'Londoner' (No. 1), and wind up all with affection and humble servant at the end."

[Here was transcribed the essay called "The Londoner," which was published some years afterwards in "The Reflector," and which forms part of Lamb's collected works.] He then proceeds :—

"'What is all this about!' said Mrs. Shandy. 'A story of a cock and a bull,' said Yorick: and so it is; but Manning will take good-naturedly what *God will send him* across the water: only I hope he won't *shut* his *eyes*, and *open* his *mouth*, as the children say, for that is the way to *gape*, and not to *read*. Manning, continue your laudable purpose of making me your register. I will render back all your remarks; and *I, not you*, shall have received usury by having read them. In the mean time, may the great Spirit have you in his keeping, and preserve our Englishman from the inoculation of frivolity and sin upon French earth.

"*Allons*—or what is it you say, instead of *good-bye*?

"Mary sends her kind remembrance, and covets the remarks equally with me.

"C. LAMB."

TO MR. MANNING.

My dear Manning,—I must positively write, or I shall miss you at Toulouse. I sit here like a decayed minute-hand (I lie; *that* does not *sit*,) and being myself the exponent of no time, take no heed how the clocks about me are going. You possibly by this time may have explored all Italy, and toppled, unawares, into Etna, while you went too near those rotten-jawed, gap-toothed, old worn-out chaps of hell, —while I am meditating a quiescent letter to the honest post-master of Toulouse. But in case you should not have been *felo de se*, this is to tell you, that your letter was quite to my palate—in particular your just remarks upon Industry, cursed Industry, (though indeed you left me to explore the reason,) were highly relishing. I have often wished I lived in the golden age, when shepherds lay stretched upon flowers,—the genius there is in a man's natural idle face, that has not learned his multiplication table! before doubt, and propositions, and corollaries, got into the world!

* * * * *

"Apropos: if you should go to Florence or to Rome, inquire what works are extant in gold, silver, bronze, or marble, of Benvenuto Cellini, a Florentine artist, whose Life, doubtless, you have read; or, if not, without controversy you must read, so hark ye, send for it immediately from Lane's circulating library. It is always put among the romances, very properly; but you have read it, I suppose. In particular, inquire at Florence for his colossal bronze statue (in the grand square, or somewhere) of Perseus. You may read the story in 'Tooke's Pantheon.' Nothing material has transpired in these parts. Coleridge has indited a violent philippic against Mr. Fox in the 'Morning Post,' which is a compound of expressions of humility, gentleman-ushering-in most arrogant charges. It will do Mr. Fox no real injury among those that know him."

In the summer of 1802, Lamb, in company with his sister, visited the lakes, and spent three weeks with Coleridge at Keswick. There he also met the true annihilater of the slave-trade, Thomas Clarkson, who was then enjoying a necessary respite from his stupendous labours, in a cottage on the borders of Ulswater. Lamb had no taste for oratorical philanthropy; but he felt the grandeur and simplicity of Clarkson's character, and appreciated the unexampled self-denial with which he steeled his heart, trembling with nervous sensibility, to endure intimate acquaintance with the foulest details of guilt and wickedness which he lived, and could have died, to abolish. Wordsworth was not in the lake-country during Lamb's visit; but he made amends by spending some time in town after Lamb's return, and then quitted it

for Yorkshire to be married. Lamb's following letters show that he made some advances towards fellowship with the hills which at a distance he had treated so cavalierly; but his feelings never heartily associated with "the bare earth, and mountains bare," which sufficed Wordsworth; he rather loved to cleave to the little hints and suggestions of nature in the midst of crowded cities. In his latter years I have heard him, when longing after London among the pleasant fields of Enfield, declare that his love of natural scenery would be abundantly satisfied by the patches of long waving grass, and the stunted trees, that blacken in the old-church-yard nooks which you may yet find bordering on Thames-street.

TO MR. COLERIDGE.

"Sept. 8th, 1802.

"Dear Coleridge,—I thought of not writing till we had performed some of our commissions; but we have been hinderd from setting about them, which yet shall be done to a tittle. We got home very pleasantly on Sunday. Mary is a good deal fatigued, and finds the difference of going *to* a place, and coming *from* it. I feel that I shall remember your mountains to the last day I live. They haunt me perpetually. I am like a man who has been falling in love unknown to himself, which he finds out when he leaves the lady. I do not remember any very strong impression while they were present; but, being gone, their mementos are shelved in my brain. We passed a very pleasant little time with the Clarksons. The Wordsworths are at Montague's rooms, near neighbours to us*. They dined with us yesterday, and I was their guide to Bartlemy Fair!"

TO MR. MANNING.

"24th Sept. 1802, London.

"My dear Manning,—Since the date of my last letter, I have been a traveller. A strong desire seized me of visiting remote regions. My first impulse was to go and see Paris. It was a trivial objection to my aspiring mind, that I did not understand a word of the language, since I certainly intend some time in my life to see Paris, and equally certainly intend never to learn the language; therefore that could be no objection. However, I am very glad I did not go, because you had left Paris (I see) before I could have set out. I believe, Stoddart promising to go with me another year, prevented that plan. My next scheme (for to my restless, ambitious mind London was become a bed of thorns) was to visit the far-famed peak in Derbyshire, where the Devil sits, they say, without breeches. *This* my purer mind rejected as indelicate. And my final resolve was, a tour to the lakes. I set out with Mary to Keswick, without giving Coleridge any notice, for, my time being precious, did not admit of it. He received us with all the hospitality in the world, and gave up his time to show us all the wonders of the country. He dwells upon a small hill by the side of Keswick, in a comfortable house, quite enveloped on all sides by a net of mountains; great floundering bears and monsters they seemed, all couchant and asleep. We got in in the evening, travelling in a post-chaise from Penrith, in the midst of a gorgeous sunshine, which transmuted all the mountains into colours, purple, &c. &c. We thought we had got into fairy-land. But that went off (as it never came again; while we stayed we had no more fine sunsets); and we entered Coleridge's comfortable study just in the dusk, when the mountains were all dark with clouds upon their heads. Such an impression I never received from objects of sight before, nor do I suppose that I can ever again. Glorious creatures, fine old fellows, Skiddaw, &c. I never shall forget ye, how ye lay about that night, like an intrenchment; gone to bed, as it seemed for the night, but promising that ye were to be seen in the morning. Coleridge had got a blazing fire in his study; which is a large, antique, ill-shaped room, with an old-fashioned organ, never played upon, big enough for a church, shelves of scattered folios, an Æolian harp, and an old sofa, half bed, &c. And all looking out upon the last fading view of Skiddaw, and his broad-breasted brethren: what a night! Here we stayed three full weeks, in which time I visited Wordsworth's cottage, where we stayed a day or two with the Clarksons (good people, and most hospitable, at whose house we tarried one day and night,) and saw Lloyd. The Wordsworths were gone

* Mr. Basil Montague and his lady, who were, during Lamb's life, among his most cordial and most honoured friends.

to Calais. They have since been in London, and past much time with us: he is now gone into Yorkshire to be married. So we have seen Keswick, Grasmere, Ambleside, Ulswater (where the Clarksons live), and a place at the other end of Ulswater; I forget the name *; to which we travelled on a very sultry day, over the middle of Helvellyn. We have clambered up to the top of Skiddaw, and I have waded up the bed of Lodore. In fine, I have satisfied myself, that there is such a thing as that which tourists call *romantic*, which I very much suspected before: they make such a spluttering about it, and toss their splendid epithets around them, till they give as dim a light as at four o'clock next morning the lamps do after an illumination. Mary was excessively tired, when she got about half-way up Skiddaw, but we came to a cold rill (than which nothing can be imagined more cold, running over cold stones), and with the reinforcement of a draught of cold water she surmounted it most manfully. Oh, its fine black head, and the bleak air atop of it, with a prospect of mountains all about and about, making you giddy; and then Scotland afar off, and the border countries so famous in song and ballad! It was a day that will stand out, like a mountain, I am sure, in my life. But I am returned (I have now been come home near three weeks—I was a month out), and you cannot conceive the degradation I felt at first, from being accustomed to wander free as air among mountains, and bathe in rivers without being controlled by any one, to come home and *work*. I felt very *little*. I had been dreaming I was a very great man. But that is going off, and I find I shall conform in time to that state of life to which it has pleased God to call me. Besides, after all, Fleet Street and the Strand are better places to live in for good and all than amidst Skiddaw. Still, I turn back to those great places where I wandered about, participating in their greatness. After all, I could not *live* in Skiddaw. I could spend a year, two, three years among them, but I must have a prospect of seeing Fleet Street at the end of that time, or I should mope and pine away, I know. Still, Skiddaw is a fine creature. My habits are changing, I think, *i. e.* from drunk to sober. Whether I shall be happier or not, remains to be proved. I shall certainly be more happy in a morning; but whether I shall not sacrifice the fat, and the marrow, and the kidneys, *i. e.* the night, glorious care-drowning night, that heals all our wrongs, pours wine into our mortifications, changes the scene from indifferent and flat to bright and brilliant?—O Manning, if I should have formed a diabolical resolution, by the time you come to England, of not admitting any spirituous liquors into my house, will you be my guest on such shame-worthy terms? Is life, with such limitations, worth trying? The truth is, that my liquors bring a nest of friendly harpies about my house, who consume me. This is a pitiful tale to be read at St. Gothard, but it is just now nearest my heart. F—— is a ruined man. He is hiding himself from his creditors, and has sent his wife and children into the country. ———, my other drunken companion (that has been: nam hic æstus artemque repono), is turned editor of a Naval Chronicle. Godwin continues a steady friend, though the same facility does not remain of visiting him often. Holcroft is not yet come to town. I expect to see him, and will deliver your message. Things come crowding in to say, and no room for 'em. Some things are too little to be told, *i. e.* to have a preference; some are too big and circumstantial. Thanks for yours, which was most delicious. Would I had been with you, benighted, &c. I fear my head is turned with wandering. I shall never be the same acquiescent being. Farewell; write again quickly, for I shall not like to hazard a letter, not knowing where the fates have carried you. Farewell, my dear fellow. "C. Lamb."

* Patterdale.

Lamb was fond of Latin composition when at school, and was then praised for it. He was always fond of reading Latin verse, and late in life taught his sister to read it. About this time, he hazarded the following Latin letter to Coleridge, of whose classical acquirements he stood in awe.

CAROLUS AGNUS COLERIDGIO SUO S.

"Carissime,—Scribis, ut nummos scilicet epistolarios solvam et postremo in Tartara abeam: immo tu potius Tartarieum (ut aiunt) deprehendisti, qui me vernaculâ meâ linguâ pro

scribâ conductitio per tot annos satis eleganter usum ad Latinè impure et canino fere ore latrandum per tuasmet epistolas benè compositas et concinnatas percellire studueris. Conabor tamen : Attamen vereor, ut Ædes istas nostri Christi, inter quas tantâ diligentiâ magistri improbâ bonis literulis, quasi per clysterem queudam injectis, infrà supràque olim penitùs imbutus fui, Barnesii et Marklandii doctissimorum virorum nominibus adhuc gaudentes, barbarismis meis peregrinis et aliunde quæsitis valde dehonestavero. Sed pergere quocunque placet. Adeste igitur, quotquot estis, conjugationum declinationumve turmæ, terribilia spectra, et tu imprimis ades, Umbra et Imago maxima obsoletæ (Diis gratiæ) Virgæ, quâ novissime in mentem receptâ, horrescunt subito natales, et parum deest quo minùs braccas meas ultro usque ad crura demittam, et ipse puer pueriliter ejulem.

"Ista tua Carmina Chamouiana satis grandia esse mihi constat ; sed hoc mihi nonnihil displicet, quòd in iis illæ montium Grisosonum inter se responsiones totidem reboant anglicè *God, God*, haud aliter atque temet audivi tuas montes Cumbrianas resonare docentes, *Tod, Tod*, nempe Doctorem infelicem : vocem certe haud Deum Sonantem. Pro cæteris plaudo.

"Itidem comparationes istas tuas satis callidas et lepidas certè novi : sed quid hoc ad verum ? cum illi Consulari viro et *mentem irritabilem* istum Julianum ; et etiam *astutias frigidulas* quasdem Augusto propriores, nequaquam congruenter uno afflatu comparationis causâ insedisse affirmaveris : necnon nescio quid similitudinis etiam cum Tiberio tertio in loco solicite produxeris. Quid tibi equidem cum uno vel altero Cæsare, cùm universi Duodecim ad comparationes tuas se ultro tulerint ? Præterea, vetustati adnutans, comparationes iniquas odi.

"Istas Wordsworthianas nuptias (vel potius cujusdam *Edmundii* tui) te retulisse mirificum gaudeo. Valeas, Maria, fortunata nimium, et antiquæ illæ Mariæ Virgini (comparatione plusquam Cæsarcanâ) forsitan comparanda, quoniam 'beata inter mulieres :' et etiam fortasse Wordsworthium ipsum tuum maritum Angelo Salutatori æquare fas erit, quoniam e Cœlo (ut ille) descendunt et Musæ et ipsæ Musicolæ : at Wordsworthium Musarum observantissimum semper novi. Necnon te quoque affinitate hâc novâ, Dorothea, gratulor : et tu certe alterum *donum Dei*.

"Istum Ludum, quem tu, Coleridgi, Americanum garris, a Ludo (ut Ludi sunt) maximè abhorrentem prætereo : nempe quid ad Ludum attinet, totius illæ gentis Columbianæ, a nostrâ gente, eadem stirpe ortâ, ludi singuli causa voluntatem perperam alienare ? Quæso ego materiam ludi : te Bella ingeris.

"Denique valeas, et quid de Latinitate meâ putes, dicas : facias ut opossum illum nostrum volantem vel (ut tu malis) quendam Piscem errabundum, a me salvum et pulcherrimum esse jubeas. Valeant uxor tua cum Hartleiio nostro. Soror mea salva est et ego : vos et ipsa salvere jubet. Ulterius progrediri non liquet : homo sum æratus.

"P.S. Pene mihi exciderat, apud me esse Librorum a Johanno Miltono Latinè scriptorum volumina duo, quæ (Deo volente) cum cæteris tuis libris ocyùs citiùs per Maria ad te missura curabo : sed me in hoc tali genere rerum nullo modo *festinantem* novisti : habes confitentem reum. Hoc solum dici restat, prædicta volumina pulchra esse et omnia opera Latina J. M. in se continere. Circa defensionem istam Pro Pop°. Ang°. acerrimam in præsens ipse præclaro gaudio moror.

"Jussa tua Stuartina faciam ut diligenter colam.

"Iterum iterumque valeas :
"Et facias memor sis nostri."

The publication of the second volume of the "Anthology" gave occasion to the following letter :—

TO MR. COLERIDGE.

"In the next edition of the 'Anthology' (which Phœbus avert, and those nine other wandering maids also !) please to blot out gentle-hearted, and substitute drunken-dog, ragged-head, seld-shaven, odd-eyed, stuttering, or any other epithet which truly and properly belongs to the gentleman in question. And for Charles read Tom, or Bob, or Richard, for mere delicacy. Hang you, I was beginning to forgive you, and believe in earnest that the lugging in of my proper name was purely unintentional on your part, when looking back for further conviction, stares me in the face Charles Lamb of the *India House*. *Now* I am convinced it was all done in malice, heaped,

sack-upon-sack, congregated, studied malice. You dog! your 141st page shall not save you. I own I was just ready to acknowledge that there is a something not unlike good poetry in that page, if you had not run into the unintelligible abstraction-fit about the manner of the Deity's making spirits perceive his presence. God, nor created thing alive, can receive any honour from such thin, show-box attributes. By-the-by, where did you pick up that scandalous piece of private history about the angel and the Duchess of Devonshire? If it is a fiction of your own, why truly it is a very modest one for you. Now I do affirm, that Lewti is a very beautiful poem. I *was* in earnest when I praised it. It describes a silly species of one not the wisest of passions. *Therefore* it cannot deeply affect a disenthralled mind. But such imagery, such novelty, such delicacy, and such versification never got into an 'Anthology' before. I am only sorry that the cause of all the passionate complaint is not greater than the trifling circumstance of Lewti being out of temper one day. Gaulberto certainly has considerable originality, but sadly wants finishing. It is, as it is, one of the very best in the book. Next to Lewti I like the Raven, which has a good deal of humour. I was pleased to see it again, for you once sent it me, and I have lost the letter which contained it. Now I am on the subject of Anthologies, I must say I am sorry the old pastoral way is fallen into disrepute. The gentry which now indite sonnets are certainly the legitimate descendants of the ancient shepherds. The same simpering face of description, the old family face, is visibly continued in the line. Some of their ancestors' labours are yet to be found in Allan Ramsay's and Jacob Tonson's Miscellanies. But miscellanies decaying, and the old pastoral way dying of mere want, their successors (driven from their paternal acres) now-a-days settle and live upon Magazines and Anthologies. This race of men are uncommonly addicted to superstition. Some of them are idolators and worship the moon. Others deify qualities, as love, friendship, sensibility; or bare accidents, as Solitude. Grief and Melancholy have their respective altars and temples among them, as the heathens builded theirs to Mors, Febris, Pallor, &c. They all agree in ascribing a peculiar sanctity to the number fourteen. One of their own legislators affirmeth, that whatever exceeds that number 'encroacheth upon the province of the elegy' —*vice versa*, whatever 'cometh short of that number abutteth upon the premises of the epigram.' I have been able to discover but few *images* in their temples, which, like the caves of Delphos of old, are famous for giving *echoes*. They impute a religious importance to the letter O, whether because by its roundness it is thought to typify the moon, their principal goddess, or for its analogies to their own labours, all ending where they began, or for whatever other high and mystical reference, I have never been able to discover, but I observe they never begin their invocations to their gods without it, except indeed one insignificant sect among them, who use the Doric A, pronounced like Ah! broad, instead. These boast to have restored the old Dorian mood.

"C. L."

The following fragment of a letter about this time to Coleridge refers to an offer of Coleridge to supply Lamb with literal translations from the German which he might versify for the "Morning Post," for the increase of Lamb's slender income.

TO MR. COLERIDGE.

"Oct. 11th, 1802.

"Dear Coleridge,—Your offer about the German poems is exceedingly kind; but I do not think it a wise speculation, because the time it would take you to put them into prose, would be nearly as great as if you versified them. Indeed I am sure you could do the one nearly as soon as the other; so that instead of a division of labour, it would be only a multiplication. But I will think of your offer in another light. I dare say I could find many things, of a light nature, to suit that paper, which you would not object to pass upon Stuart as your own, and I should come in for some light profits, and Stuart think the more highly of your assiduity. 'Bishop Hall's Characters' I know nothing about, having never seen them. But I will reconsider your offer, which is very plausible; for as to the drudgery of going every day to an editor with my scraps, like a pedlar, for him to pick out and tumble about my ribbons and posies, and to wait in his lobby, &c., no money could make up for

the degradation. You are in too high request with him to have anything unpleasant of that sort to submit to.

[The letter refers to several articles and books which Lamb promised to send to Coleridge, and proceeds :—]

"You must write me word whether the cap and Miltons are worth paying carriage for. You have a Milton ; but it is pleasanter to eat one's own peas out of one's own garden, than to buy them by the peck at Covent Garden ; and a book reads the better, which is our own, and has been so long known to us, that we know the topography of its blots, and dog's-ears, and can trace the dirt in it to having read it at tea with buttered muffins, or over a pipe, which I think is the maximum. But, Coleridge, you must accept these little things, and not think of returning money for them, for I do not set up for a factor or general agent. As for fantastic debts of 15*l.*, I'll think you were dreaming, and not trouble myself seriously to attend to you. My bad Latin you properly correct ; but *natales* for *nates* was an inadvertency: I knew better. *Progrediri*, or *progredi*, I thought indifferent, my authority being Ainsworth. However, as I have got a fit of Latin, you will now and then indulge me with an *epistola*. I pay the postage of this, and propose doing it by turns. In that case, I can now and then write to you without remorse ; not that you would mind the money, but you have not always ready cash to answer small demands, the *epistolarii nummi*.

"Your 'Epigram on the Sun and Moon in Germany' is admirable. Take 'em all together, they are as good as Harrington's. I will muster up all the conceits I can, and you shall have a packet some day. You and I together can answer all demands surely : you, mounted on a terrible charger, (like Homer, in the Battle of the Books,) at the head of the cavalry : I will lead the light horse. I have just heard from Stoddart. Allen and he intend taking Keswick in their way home. Allen wished particularly to have it a secret that he is in Scotland, and wrote to me accordingly very urgently. As luck was, I had told not above three or four ; but Mary had told Mrs. G——, of Christ's Hospital !

"For the present, farewell : never forgetting love to Pipos and his friends.

"C. Lamb."

The following letter embodies in strong language Lamb's disgust at the *rational* mode of educating children. While he gave utterance to a deep and hearted feeling of jealousy for the old delightful books of fancy, which were banished by the sense of Mrs. Barbauld, he cherished great respect for that lady's power as a true English prose writer ; and spoke often of her "Essay on Inconsistent Expectations," as alike bold and original in thought and elegant in style.

TO MR. COLERIDGE.

"Oct. 23rd, 1802.

"I read daily your political essays. I was particularly pleased with 'Once a Jacobin :' though the argument is obvious enough, the style was less swelling than your things sometimes are, and it was plausible *ad populum*. A vessel has just arrived from Jamaica with the news of poor ——'s death. He died at Jamaica of the yellow fever. His course was rapid and he had been very foolish, but I believe there was more of kindness and warmth in him than in almost any other of our schoolfellows. The annual meeting of the Blues is to-morrow, at the London Tavern, where poor Sammy dined with them two years ago, and attracted the notice of all by the singular foppishness of his dress. When men go off the stage so early, it scarce seems a noticeable thing in their epitaphs, whether they have been wise or silly in their lifetime.

"I am glad the snuff and Pi-pos's* books please. 'Goody Two Shoes' is almost out of print. Mrs. Barbauld's stuff has banished all the old classics of the nursery ; and the shopman at Newbery's hardly deigned to reach them off an old exploded corner of a shelf, when Mary asked for them. Mrs. B.'s and Mrs. Trimmer's nonsense lay in piles about. Knowledge insignificant and vapid as Mrs. B.'s books convey, it seems, must come to a child in the *shape* of *knowledge*, and his empty noddle must be turned with conceit of his own powers when he has learnt, that a horse is an animal, and Billy is better than a horse, and such like :

* A nickname of endearment for little Hartley Coleridge.

instead of that beautiful interest in wild tales, which made the child a man, while all the time he suspected himself to be no bigger than a child. Science has succeeded to poetry no less in the little walks of children than with men. Is there no possibility af averting this sore evil? Think of what you would have been now, if instead of being fed with tales and old wives' fables in childhood, you had been crammed with geography and natural history!

"Hang them!—I mean the cursed reasoning crew, those blights and blasts of all that is human in man and child.

"As to the translations, let me do two or three hundred lines, and then do you try the nostrums upon Stuart in any way you please. If they go down, I will bray more. In fact, if I got or could but get 50*l.* a year only, in addition to what I have, I should live in affluence.

Have you anticipated it, or could not you give a parallel of Bonaparte with Cromwell, particularly as the contrast in their deeds affecting *foreign* states? Cromwell's interference for the Albigenses, B.'s against the Swiss. Then religion would come in; and Milton and you could rant about our countrymen of that period. This is a hasty suggestion, and the more hasty because I want my supper. I have just finished Chapman's Homer. Did you ever read it?—it has most the continuous power of interesting you all along, like a rapid original, of any; and in the uncommon excellence of the more finished parts goes beyond Fairfax or any of 'em. The metre is fourteen syllables, and capable of all sweetness and grandeur. Cowper's ponderous blank verse detains you every step with some heavy Miltonism; Chapman gallops off with you his own free pace. Take a simile for example. The council breaks up—

'Being abroad, the earth was overlaid
With flockers to them, that came forth; as when of frequent bees
Swarms rise out of a hollow rock, repairing tho degrees
*Of their egression endlessly, with ever rising new*
From forth their sweet nest; as their store, still as it faded, grew,
*And never would cease sending forth her clusters to the spring,*
They still crowd out so; this flock here, that there, belabouring
The loaded flowers. So,' &c. &c.

"What *endless egression of phrases* the dog commands!

"Take another, Agamemnon wounded, bearing his wound heroically for the sake of the army (look below) to a woman in labour.

'He, with his lance, sword, mighty stones, pour'd his heroic wreak
On other squadrons of the foe, whiles yet warm blood did break
Thro' his cleft veins: but when the wound was quite exhaust and crude,
The eager anguish did approve his princely fortitude.
As when most sharp and bitter pangs distract a labouring dame,
Which the divine Ilithiæ, that rule the painful frame
Of human childbirth, pour on her; the Ilithiæ that are
The daughters of Saturnia; with whose extreme repair
The woman in her travail strives to take the worst it gives;
With thought, it *must be, 'tis love's fruit, the end for which she lives;*
*The mean to make herself new born, what comforts* will redound:
So,' &c.

"I will tell you more about Chapman and his peculiarities in my next. I am much interested in him.

"Yours ever affectionately, and Pi-Pos's,
"C. L."

TO MR. COLERIDGE.

"Nov. 4th, 1802.

"Observe, there comes to you, by the Kendal waggon to-morrow, the illustrious 4th of November, a box, containing the Miltons, the strange American Bible, with White's brief note, to which you will attend; 'Baxter's Holy Commonwealth,' for which you stand indebted to me 3*s.* 6*d.*; an odd volume of Montaigne, being of no use to me, I having the whole; certain books belonging to Wordsworth, as do also the strange thick-hoofed shoes, which are very much admired at in London. All these sundries I commend to your most strenuous looking after. If you find the Miltons in certain parts dirtied and soiled with a crumb of right Gloucester blacked in the candle, (my usual supper,) or peradventure a stray ash of tobacco wafted into the crevices, look to that passage more especially: depend upon it, it contains good matter. I have got your little Milton, which, as it contains 'Salmasius'—and I make a rule of never hearing but one side of the question (why should I distract myself?)—I shall return to you, when I

pick up the *Latina opera*. The first Defence is the greatest work among them, because it is uniformly great, and such as is befitting the very mouth of a great nation, speaking for itself. But the second Defence, which is but a succession of splendid episodes, slightly tied together, has one passage which, if you have not read, I conjure you to lose no time, but read it; it is his consolations in his blindness, which had been made a reproach to him. It begins whimsically, with poetical flourishes about Tiresias and other blind worthies, (which still are mainly interesting as displaying his singular mind, and in what degree poetry entered into his daily soul, not by fits and impulses, but engrained and innate,) but the concluding page, *i. e.* of *this passage*, (not of the *Defensio*,) which you will easily find, divested of all brags and flourishes, gives so rational, so true an enumeration of his comforts, so human, that it cannot be read without the deepest interest. Take one touch of the religious part: —'Et sane haud ultima Dei cura cæci—(*we blind folks*, I understand it; not *nos* for *ego*)—sumus; qui nos, quominus quicquam aliud præter ipsum cernere valemus, eo clementius atque benignius respicere dignatur. Væ qui illudit nos, væ qui lædit, execratione publica devovendo; nos ab injuriis hominum non modo incolumes, sed pene sacros divina lex reddidit, divinus favor; nec tam *oculorum hebetudine* quam *cælestium alarum umbrâ* has nobis fecisse tenebras videtur, factas illustrare rursus interiore ac longe præstabiliore lumine haud raro solet. Hue refero, quod et amici officiosius nunc etiam quam solebant, colunt, observant, adsunt; quod et nonnulli sunt, quibuscum Pyladeas atque Theseas alternare voces verorum amicorum liceat,

> "Vade gubernaculum mei pedis,
> Da manum ministro amico.
> Da collo manum tuum, ductor viæ ero tibi."'

All this, and much more, is highly pleasing to know. But you may easily find it;—and I don't know why I put down so many words about it, but for the pleasure of writing to you, and the want of another topic.

"Yours ever,

"C. Lamb.

"To-morrow I expect with anxiety S. T. C.'s letter to Mr. Fox."

The year 1803 passed without any event to disturb the dull current of Lamb's toilsome life. He wrote nothing this year, except some newspaper squibs, and the delightful little poem on the death of Hester Savory. This he sent to Manning at Paris, with the following account of its subject:—

"March 1803.

"Dear Manning, I send you some verses I have made on the death of a young Quaker you may have heard me speak of as being in love with for some years while I lived at Pentonville, though I had never spoken to her in my life. She died about a month since. If you have interest with the Abbé Delille, you may get 'em translated: he has done as much for the Georgics." The verses must have been written in the very happiest of Lamb's serious mood. I cannot refrain from the luxury of quoting the conclusion, though many readers have it by heart.

> "My sprightly neighbour, gone before
> To that unknown and silent shore!
> Shall we not meet as heretofore,
> Some summer morning.
> When from thy cheerful eyes a ray
> Hath struck a bliss upon the day,
> A bliss that would not go away,
> A sweet forewarning?"

The following letters were written to Manning, at Paris, while still haunted with the idea of oriental adventure.

TO MR. MANNING.

"Feb. 19th, 1803.

"My dear Manning,—The general scope of your letter afforded no indications of insanity, but some particular points raised a scruple. For God's sake don't think any more of 'Independent Tartary.' What are you to do among such Ethiopians? Is there no *lineal descendant* of Prester John? Is the chair empty? Is the sword unswayed?—depend upon it they'll never make you their king, as long as any branch of that great stock is remaining. I tremble for your Christianity. Read Sir John Mandeville's travels to cure you, or come over to England. There is a Tartar-man now exhibiting at Exeter Change. Come and talk with him, and hear what he says first. Indeed, he is no very favourable specimen of his

countrymen! But perhaps the best thing you can do, is to *try* to get the idea out of your head. For this purpose repeat to yourself every night, after you have said your prayers, the words, Independent Tartary, Independent Tartary, two or three times, and associate with them the *idea* of *oblivion*, ('tis Hartley's method with obstinate memories,) or say, Independent, Independent, have I not already got an *independence?* That was a clever way of the old puritans, pun-divinity. My dear friend, think what a sad pity it would be to bury such *parts* in heathen countries, among nasty, unconversable, horse-belching, Tartar people! Some say, they are Cannibals; and then, conceive a Tartar-fellow *eating* my friend, and adding the *cool malignity* of mustard and vinegar! I am afraid 'tis the reading of Chaucer has misled you; his foolish stories about Cambuscan, and the ring, and the horse of brass. Believe me, there are no such things, 'tis all the poet's *invention;* but if there were such darling things as old Chaucer sings, I would *up* behind you on the horse of brass, and frisk off for Prester John's country. But these are all tales; a horse of brass never flew, and a king's daughter never talked with birds! The Tartars, really, are a cold, insipid, smouchey set. You'll be sadly moped (if you are not eaten) among them. Pray *try*, and cure yourself. Take hellebore (the counsel is Horace's, 'twas none of my thought *originally*). Shave yourself oftener. Eat no saffron, for saffron-eaters contract a terrible Tartar-like yellow. Pray, to avoid the fiend. Eat nothing that gives the heart-burn. *Shave the upper lip.* Go about like an European. Read no books of voyages (they are nothing but lies), only now and then a romance, to keep the fancy *under*. Above all, don't go to any sights of *wild beasts. That has been your ruin.* Accustom yourself to write familiar letters, on common subjects, to your friends in England, such as are of a moderate understanding. And think about common things more. I supped last night with Rickman, and met a merry *natural* captain, who pleases himself vastly with once having made a pun at Otaheite in the O. language*. 'Tis the same man who said Shakspeare he liked, because he was so *much of the gentleman*. Rickman is a man 'absolute in all numbers.' I think I may one day bring you acquainted, if you do not go to Tartary first; for you'll never come back. Have a care, my dear friend, of Anthropophagi! their stomachs are always craving. 'Tis terrible to be weighed out at fivepence a-pound. To sit at table (the reverse of fishes in Holland), not as a guest, but as a meat.

"God bless you: do come to England. Air and exercise may do great things. Talk with some minister. Why not your father?

"God dispose all for the best. I have discharged my duty.

"Your sincere friend,

"C. Lamb."

TO MR. MANNING.

"Not a sentence, not a syllable of Trismegistus, shall be lost through my neglect. I am his word-banker, his store-keeper of puns and syllogisms. You cannot conceive (and if Trismegistus cannot, no man can) the strange joy which I felt at the receipt of a letter from Paris. It seemed to give me a learned importance, which placed me above all who had not Parisian correspondents. Believe that I shall carefully husband every scrap, which will save you the trouble of memory, when you come back. You cannot write things so trifling, let them only be about Paris, which I shall not treasure. In particular, I must have parallels of actors and actresses. I must be told if any building in Paris is at all comparable to Saint Paul's, which, contrary to the usual mode of that part of our nature called admiration, I have looked up to with unfading wonder, every morning at ten o'clock, ever since it has lain in my way to business. At noon I casually glance upon it, being hungry; and hunger has not much taste for the fine arts. Is any night-walk comparable to a walk from St. Paul's to Charing Cross, for lighting, and paving, crowds going and coming without respite, the rattle of coaches, and the cheerfulness of shops? Have you seen a man guillotined yet? is it as good as hanging? are the women *all* painted, and the men *all* monkeys? or are there not a *few* that look like *rational* of *both sexes?* Are you and the first consul *thick?* All this expense of

* Captain, afterwards Admiral Burney, who became one of the most constant attendants on Lamb's parties, and whose son, Martin, grew up in his strongest regard, and received the honour of the dedication of the second volume of his works.

ink I may fairly put you to, as your letters will not be solely for my proper pleasure; but are to serve as memoranda and notices, helps for short memory, a kind of Rumfordizing recollection, for yourself on your return. Your letter was just what a letter should be, crammed, and very funny. Every part of it pleased me, till you came to Paris, and your philosophical indolence, or indifference, stung me. You cannot stir from your rooms till you know the language! What the devil!—are men nothing but word-trumpets? are men all tongue and ear? have these creatures, that you and I profess to know *something about*, no faces, gestures, gabble, no folly, no absurdity, no induction of French eduction upon the abstract idea of men and women, no similitude nor dissimilitude to English! Why, thou cursed Smellfungus! your account of your landing and reception, and Bullen, (I forget how you spell it, it was spelt my way in Harry the Eighth's time,) was exactly in that minute style which strong impressions INSPIRE (writing to a Frenchman, I write as a Frenchman would). It appears to me, as if I should die with joy at the first landing in a foreign country. It is the nearest pleasure, which a grown man can substitute for that unknown one, which he can never know, the pleasure of the first entrance into life from the womb. I dare say, in a short time, my habits would come back like a 'stronger man' armed, and drive out that new pleasure; and I should soon sicken for known objects. Nothing has transpired here that seems to me of sufficient importance to send dry-shod over the water: but I suppose you will want to be told some news. The best and the worst to me is, that I have given up two guineas a week at the 'Post,' and regained my health and spirits, which were upon the wane. I grew sick, and Stuart unsatisfied. *Ludisti satis, tempus abire est;* I must cut closer, that's all. Mister Fell, or as you, with your usual facetiousness and drollery, call him Mr. F + ll has stopped short in the middle of his play. Some *friend* has told him that it has not the least merit in it. O! that I had the rectifying of the Litany! I would put in a *libera nos* (*Scriptores videlicet*) *ab amicis!* That's all the news. *A propos* (is it pedantry, writing to a Frenchman, to express myself sometimes by a French word, when an English one would not do as well? methinks, my thoughts fall naturally into it)—

"C. L."

TO MR. MANNING.

"My dear Manning,—Although something of the latest, and after two months' waiting, your letter was highly gratifying. Some parts want a little explication; for example, 'the god-like face of the first consul.' *What god* does he most resemble, Mars, Bacchus, or Apollo? or the god Serapis, who, flying (as Egyptian chronicles deliver) from the fury of the dog Anubis (the hieroglyph of an English mastiff), lighted upon Monomotapa (or the land of apes), by some thought to be Old France, and there set up a tyranny, &c. Our London prints of him represent him gloomy and sulky, like an angry Jupiter. I hear that he is very small, even less than me. I envy you your access to this great man, much more than your séances and conversaziones, which I have a shrewd suspicion must be something dull. What you assert concerning the actors of Paris, that they exceed our comedians, bad as ours are, is *impossible*. In one sense it may be true, that their fine gentlemen, in what is called genteel comedy, may possibly be more brisk and *dégagé* than Mr. Caulfield, or Mr. Whitfield; but have any of them the power to move *laughter in excess*? or can a Frenchman *laugh*? Can they batter at your judicious ribs till they *shake*, nothing loath to be so shaken? This is John Bull's criterion, and it shall be mine. You are Frenchified. Both your taste and morals are corrupt and perverted. By-and-by you will come to assert, that Buonaparte is as great a general as the old Duke of Cumberland, and deny that one Englishman can beat three Frenchmen. Read Henry the Fifth to restore your orthodoxy. All things continue at a stay-still in London. I cannot repay your new novelties with my stale reminiscences. Like the prodigal, I have spent my patrimony, and feed upon the superannuated chaff and dry husks of repentance; yet sometimes I remember with pleasure the hounds and horses, which I kept in the days of my prodigality. I find nothing new, nor anything that has so much of the gloss and dazzle of novelty, as may rebound in narrative, and cast a reflective glimmer across the channel. Did

I send you an epitaph I scribbled upon a poor girl who died at nineteen, a good girl, and a pretty girl, and a clever girl, but strangely neglected by all her friends and kin?

'Under this cold marble stone
Sleep the sad remains of one
Who, when alive, by few or none
Was loved, as loved she might have been,
If she prosperous days had seen,
Or had thriving been, I ween.
Only this cold funeral stone
Tells she was beloved by one,
Who on the marble graves his moan.'

"I send you this, being the only piece of poetry I have *done*, since the muses all went with T. M. to Paris. I have neither stuff in my brain, nor paper in my drawer, to write you a longer letter. Liquor, and company, and wicked tobacco, a' nights, have quite dispericraniated me, as one may say; but you, who spiritualize upon Champagne, may continue to write long long letters, and stuff 'em with amusement to the end. Too long they cannot be, any more than a codicil to a will, which leaves me sundry parks and manors not specified in the deed. But don't be *two months* before you write again.—These from merry old England, on the day of her valiant patron St. George. "C. Lamb."

## CHAPTER VIII.

[1804 to 1806.]

Letters to Manning, Wordsworth, Rickman, and Hazlitt. "Mr. H." written,—accepted,—damned.

There is no vestige of Lamb's correspondence in the year 1804, nor does he seem to have written for the press. This year, however, added to his list of friends—one in whose conversation he took great delight, until death severed them—William Hazlitt. This remarkable metaphysician and critic had then just completed his first work, the "Essay on the Principles of Human Action," but had not entirely given up his hope of excelling as a painter. After a professional tour through part of England, during which he satisfied his sitters better than himself, he remained some time at the house of his brother, then practising as a portrait-painter with considerable success; and while endeavouring to procure a publisher for his work, painted a portrait of Lamb, of which an engraving is prefixed to the present volume. It is one of the last of Hazlitt's efforts in an art which he afterwards illustrated with the most exquisite criticism which the knowledge and love of it could inspire.

Among the vestiges of the early part of 1805, are the four following letters to Manning. If the hero of the next letter, Mr. Richard Hopkins, is living, I trust he will not repine at being ranked with those who

"Do good by stealth, and blush to find it fame."

TO MR. MANNING.

"16, Mitre-court Buildings,
"Saturday, 24th Feb. 1805.

"Dear Manning,—I have been very unwell since I saw you. A sad depression of spirits, a most unaccountable nervousness; from which I have been partially relieved by an odd accident. You knew Dick Hopkins, the swearing scullion of Caius? This fellow, by industry and agility, has thrust himself into the important situations (no sinecures, believe me) of cook to Trinity Hall and Caius College: and the generous creature has contrived, with the greatest delicacy imaginable, to send me a present of Cambridge brawn. What makes it the more extraordinary is, that the man never saw me in his life that I know of. I suppose he has *heard* of me. I did not immediately recognise the donor; but one of Richard's cards, which had accidentally fallen into the straw, detected him in a moment. Dick, you know, was always remarkable for flourishing. His card imports, that 'orders (to wit, for brawn) from any part of England, Scotland, or Ireland, will be duly executed,' &c. At first, I thought of declining the present; but Richard knew my blind side when he pitched upon brawn. 'Tis of all my hobbies the supreme in the eating way. He might have sent sops from the pan, skimmings, crumpets, chips, hog's lard, the tender brown judiciously scalped from a fillet of veal (dexterously replaced by a salamander), the tops of asparagus, fugitive livers, runaway gizzards of fowls, the eyes of martyred pigs, tender effusions of laxative woodcocks, the red spawn of lobsters, leveret's ears, and such pretty filchings common to cooks; but these had been ordinary presents, the every-day courtesies of dish-washers to their sweet-

hearts. Brawn was a noble thought. It is not every common gullet-fancier that can properly esteem of it. It is like a picture of one of the choice old Italian masters. Its gusto is of that hidden sort. As Wordsworth sings of a modest poet,—'you must love him, ere to you he will seem worthy of your love;' so brawn, you must taste it ere to you it will seem to have any taste at all. But 'tis nuts to the adept: those that will send out their tongue and feelers to find it out. It will be wooed and not unsought be won. Now, ham-essence, lobsters, turtle, such popular minions, absolutely *court you*, lay themselves out to strike you at first smack, like one of David's pictures (they call him *Darced*), compared with the plain russet-coated wealth of a Titian or a Correggio, as I illustrated above. Such are the obvious glaring heathen virtues of a corporation dinner, compared with the reserved collegiate worth of brawn. Do me the favour to leave off the business which you may be at present upon, and go immediately to the kitchens of Trinity and Caius, and make my most respectful compliments to Mr. Richard Hopkins, and assure him that his brawn is most excellent; and that I am moreover obliged to him for his innuendo about salt water and bran, which I shall not fail to improve. I leave it to you whether you shall choose to pay him the civility of asking him to dinner while you stay in Cambridge, or in whatever other way you may best like to show your gratitude to *my friend*. Richard Hopkins, considered in many points of view, is a very extraordinary character. Adieu: I hope to see you to supper in London soon, where we will taste Richard's brawn, and drink his health in a cheerful but moderate cup. We have not many such men in any rank of life as Mr. R. Hopkins. Crisp, the barber of St. Mary's, was just such another. I wonder *he* never sent me any little token, some chesnuts, or a puff, or two pound of hair: just to remember him by. Gifts are like nails. Præsens ut absens; that is, your *present* makes amends for your absence.

"Yours, "C. Lamb."

TO MR. MANNING.

"Dear Archimedes,—Things have gone on badly with thy ungeometrical friend; but they are on the turn. My old housekeeper has shown signs of convalescence, and will shortly resume the power of the keys, so I shan't be cheated of my tea and liquors. Wind in the west, which promotes tranquillity. Have leisure now to anticipate seeing thee again. Have been taking leave of tobacco in a rhyming address. Had thought *that vein* had long since closed up. Find I can rhyme and reason too. Think of studying mathematics, to restrain the fire of my genius, which G. D. recommends. Have frequent bleedings at the nose, which shows plethoric. Maybe shall try the sea myself, that great scene of wonders. Got incredibly sober and regular; shave oftener, and hum a tune, to signify cheerfulness and gallantry.

"Suddenly disposed to sleep, having taken a quart of peas with bacon, and stout. Will not refuse Nature, who has done such things for me!

"Nurse! don't call me unless Mr. Manning comes.—What! the gentleman in spectacles?—Yes.

"*Dormit.* "C. L.

"Saturday,
"Hot Noon."

TO MR. MANNING.

"Dear Manning,—I sent to Brown's immediately. Mr. Brown (or Pijou, as he is called by the moderns) denied the having received a letter from you. The one for you he remembered receiving, and remitting to Leadenhall-street; whither I immediately posted (it being the middle of dinner), my teeth unpicked. There I learned that if you want a letter set right, you must apply at the first door on the left hand before one o'clock. I returned, and picked my teeth. And this morning I made my application in form, and have seen the vagabond letter, which most likely accompanies this. If it does not, I will get Rickman to name it to the Speaker, who will not fail to lay the matter before Parliament the next sessions, when you may be sure to have all abuses in the Post Department rectified.

"N.B. There seems to be some informality epidemical. You direct yours to me in Mitre-court; my true address is Mitre-court Buildings. By the pleasantries of Fortune, who likes a joke or a *double entendre* as well as the

best of us her children, there happens to be another Mr. Lamb (that there should be two !!) in Mitre-court.

"Farewell, and think upon it.

"C. L."

TO MR. MANNING.

"Dear Manning,—Certainly you could not have called at all hours from two till ten, for we have been only out of an evening Monday and Tuesday in this week. But if you think you have, your thought shall go for the deed. We did pray for you on Wednesday night. Oysters unusually luscious—pearls of extraordinary magnitude found in them. I have made bracelets of them—given them in clusters to ladies. Last night we went out in despite, because you were not come at your hour.

"This night we shall be at home, so shall we certainly both Sunday, Monday, Tuesday, and Wednesday. Take your choice, mind I don't say of one: but choose which evening you will not, and come the other four. Doors open at five o'clock. Shells forced about nine. Every gentleman smokes or not as he pleases.

"C. L."

During the last five years, tobacco had been at once Lamb's solace and his bane. In the hope of resisting the temptation of late conviviality to which it ministered, he formed a resolution, the virtue of which can be but dimly guessed, to abandon its use, and embodied the floating fancies which had attended on his long wavering in one of the richest of his poems—"The Farewell to Tobacco." After many struggles he divorced himself from his genial enemy; and though he afterwards renewed acquaintance with milder dalliance, he ultimately abandoned it, and was guiltless of a pipe in his later years. The following letter, addressed while his sister was laid up with severe and protracted illness, will show his feelings at this time. Its affecting self-upbraidings refer to no greater failings than the social indulgences against which he was manfully struggling.

TO MISS WORDSWORTH.

"14th June 1805.

"My dear Miss Wordsworth,—I try to think Mary is recovering; but I cannot always feel it; and meanwhile she is lost to me, and I miss a prop. All my strength is gone, and I am like a fool, bereft of her co-operation. I dare not think, lest I should think wrong; so used am I to look up to her in the least and the biggest perplexity. To say *all that I find her*, would be more than I think anybody could possibly understand; and when I hope to have her well again so soon, it would be sinning against her feelings to go about to praise her; for I can conceal nothing that I do from her. She is older, and wiser, and better than me, and all my wretched imperfections I cover to myself by resolutely thinking on her goodness. She would share life and death with me. She lives but for me. And I know I have been wasting and teazing her life for five years past incessantly with my ways of going on. But even in this upbraiding of myself I am offending against her, for I know that she has cleaved to me for better, for worse; and if the balance has been against her hitherto, it was a noble trade. I am stupid, and lose myself in what I write. I write rather what answers to my feelings (which are sometimes sharp enough) than express my present ones, for I am only flat and stupid.

"I cannot resist transcribing three or four lines which poor Mary made upon a picture (a Holy Family) which we saw at an auction only one week before she was taken ill. They are sweet lines and upon a sweet picture. But I send them only as the last memorial of her.

'VIRGIN AND CHILD, L. DA VINCI.

'Maternal Lady with thy virgin grace,
Heaven-born, thy Jesus seemeth sure,
And thou a virgin pure.
Lady most perfect, when thy angel face
Men look upon, they wish to be
A Catholic, Madonna fair, to worship thee.'

"You had her lines about the 'Lady Blanch.' You have not had some which she wrote upon a copy of a girl from Titian, which I had hung up where that print of Blanch and the Abbess (as she beautifully interpreted two female figures from L. da Vinci) had hung in our room. 'Tis light and pretty.

'Who art thou, fair one, who usurp'st the place
Of Blanch, the lady of the matchless grace?
Come, fair and pretty, tell to me,
Who in thy lifetime thou mightst be?

Thou pretty art, and fair,
But with the Lady Blanch thou never must compare.
No need for Blanch her history to tell,
Who ever saw her face, they there did read it well;
But when I look on thee, I only know,
There lived a pretty maid some hundred years ago.'

"This is a little unfair, to tell so much about ourselves, and to advert so little to your letter, so full of comfortable tidings of you all. But my own cares press pretty close upon me, and you can make allowance. That you may go on gathering strength and peace is the next wish to Mary's recovery.

"I had almost forgot your repeated invitation. Supposing that Mary will be well and able, there is another *ability* which you may guess at, which I cannot promise myself. In prudence we ought not to come. This illness will make it still more prudential to wait. It is not a balance of this way of spending our money against another way, but an absolute question of whether we shall stop now, or go on wasting away the little we have got beforehand. My best love, however, to you all; and to that most friendly creature, Mrs. Clarkson, and better health to her, when you see or write to her.

"CHARLES LAMB."

The "Farewell to Tobacco" was shortly after transmitted to Mr. and Miss Wordsworth with the following.

TO MR. AND MISS WORDSWORTH.

"Sept. 28th, 1805.

"I wish you may think this a handsome farewell to my 'Friendly Traitress.' Tobacco has been my evening comfort and my morning curse for these five years; and you know how difficult it is from refraining to pick one's lips even, when it has become a habit. This poem is the only one which I have finished since so long as when I wrote 'Hester Savory.' I have had it in my head to do it these two years, but tobacco stood in its own light when it gave me headaches that prevented my singing its praises. Now you have got it, you have got all my store, for I have absolutely not another line. No more has Mary. We have nobody about us that cares for poetry, and who will rear grapes when he shall be the sole eater? Perhaps if you encourage us to show you what we may write, we may do something now and then before we absolutely forget the quantity of an English line for want of practice. The 'Tobacco,' being a little in the way of Withers (whom Southey so much likes), perhaps you will somehow convey it to him with my kind remembrances. Then, everybody will have seen it that I wish to see it, I having sent it to Malta.

"I remain, dear W. and D., yours truly,

"C. LAMB."

The following letter to Hazlitt bears date 18th Nov. 1805.

TO MR. HAZLITT.

"Nov. 18th, 1805.

"Dear Hazlitt,—I was very glad to hear from you, and that your journey was so *picturesque*. We miss you, as we foretold we should. One or two things have happened, which are beneath the dignity of epistolary communication, but which, seated about our fireside at night, (the winter hands of pork have begun,) gesture and emphasis might have talked into some importance. Something about ———'s wife; for instance, how tall she is, and that she visits pranked up like a Queen of the May, with green streamers: a good-natured woman though, which is as much as you can expect from a friend's wife, whom you got acquainted with a bachelor. Some things too about Monkey*, which can't so well be written: how it set up for a fine lady, and thought it had got lovers, and was obliged to be convinced of its age from the parish register, where it was proved to be only twelve; and an edict issued, that it should not give itself airs yet these four years; and how it got leave to be called Miss, by grace: these, and such like hows, were in my head to tell you, but who can write? Also how Manning is come to town in spectacles, and studies physic; is melancholy, and seems to have something in his head, which he don't impart. Then, how I am going to leave off smoking. O la! your Leonardos of Oxford made my mouth water. I was hurried through the gallery, and they escaped me. What do I say? I was a Goth then, and should not have noticed them. I had not settled my notions of beauty; —I have now for ever!—the small head, the long eye,—that sort of peering curve,—the wicked Italian mischief; the stick-at-nothing,

* The daughter of a friend, whom Lamb exceedingly liked from a child, and always called by this epithet.

Herodias' daughter-kind of grace. You understand me? But you disappoint me, in passing over in absolute silence the Blenheim Leonardo. Didn't you see it? Excuse a lover's curiosity. I have seen no pictures of note since, except Mr. D——'s gallery. It is curious to see how differently two great men treat the same subject, yet both excellent in their way. For instance, Milton and Mr. D——. Mr. D—— has chosen to illustrate the story of Samson exactly in the point of view in which Milton has been most happy: the interview between the Jewish hero, blind and captive, and Dalilah. Milton has imagined his locks grown again, strong as horse-hair or porcupine's bristles; doubtless shaggy and black, as being hairs 'which, of a nation armed, contained the strength.' I don't remember he *says* black; but could Milton imagine them to be yellow? Do you? Mr. D——, with striking originality of conception, has crowned him with a thin yellow wig, in colour precisely like Dyson's; in curl and quantity, resembling Mrs. P——'s; his limbs rather stout,—about such a man as my brother or Rickman,—but no Atlas nor Hercules, nor yet so long as Dubois, the clown of Sadler's Wells. This was judicious, taking the spirit of the story rather than the fact; for doubtless God could communicate national salvation to the trust of flax and tow as well as hemp and cordage, and could draw down a temple with a golden tress as soon as with all the cables of the British navy.

"Wasn't you sorry for Lord Nelson? I have followed him in fancy ever since I saw him walking in Pall Mall, (I was prejudiced against him before,) looking just as a hero should look; and I have been very much cut about it indeed. He was the only pretence of a great man we had. Nobody is left of any name at all. His secretary died by his side. I imagined him, a Mr. Scott, to be the man you met at Hume's; but I learnt from Mrs. Hume that it is not the same. I met Mrs. H. one day and agreed to go on the Sunday to tea, but the rain prevented us, and the distance. I have been to apologize, and we are to dine there the first fine Sunday! Strange perverseness. I never went while you stayed here, and now I go to *find you*. What other news is there, Mary? What puns have I made in the last fortnight? You never remember them. You have no relish of the comic. 'Oh! tell Hazlitt not to forget to send me the American Farmer. I dare say it is not so good as he fancies; but a book 's a book.' I have not heard from Wordsworth or from Malta since. Charles Kemble, it seems, enters into possession to-morrow. We sup at 109, Russell-street, this evening. I wish your friend would not drink. It 's a blemish in the greatest characters. You send me a modern quotation poetical. How do you like this in an old play? Vittoria Corombona, a spunky Italian lady, a Leonardo one, nick-named the White Devil, being on her trial for murder, &c.—and questioned about seducing a duke from his wife and the state, makes answer:—

> 'Condemn you me for that the Duke did love me?
> So may you blame some fair and crystal river,
> For that some melancholic distracted man
> Hath drown'd himself in it.'

"N. B. I shall expect a line from you, if but a bare line, whenever you write to Russell-street, and a letter often when you do not. I pay no postage. But I will have consideration for you until Parliament time and franks. Luck to Ned Search and the new art of colouring. Monkey sends her love: and Mary especially.

"Yours truly,
"C. Lamb."

Lamb introduced Hazlitt to Godwin; and we find him early in the following year thus writing respecting the offer of Hazlitt's work to Johnson, and his literary pursuits.

TO MR. HAZLITT.

"Thursday, 15th Jan. 1806.

"Dear Hazlitt,—Godwin went to Johnson's yesterday about your business. Johnson would not come down, or give any answer, but has promised to open the manuscript, and to give you an answer in one month. Godwin will punctually go again (Wednesday is Johnson's open day) yesterday four weeks next: *i. e.* in one lunar month from this time. Till when, Johnson positively declines giving any answer. I wish you joy on ending your Search. Mrs. H. was naming something about a 'Life of Fawcett,' to be by you undertaken: the great Fawcett, as she explained to Manning, when he asked '*What Fawcett?*' He innocently

thought *Fawcett the player*. But Fawcett the divine is known to many people, albeit unknown to the Chinese inquirer. I should think, if you liked it, and Johnson declined it, that Phillips is the man. He is perpetually bringing out biographies, Richardson, Wilks, Foot, Lee Lewis, without number: little trim things in two easy volumes, price 12*s*. the two, made up of letters to and from, scraps, posthumous trifles, anecdotes, and about forty pages of hard biography; you might dish up a Fawcettiad in three months and ask 60*l*. or 80*l*. for it. I dare say that Phillips would catch at it. I wrote you the other day in a great hurry. Did you get it? This is merely a letter of business at Godwin's request. Lord Nelson is quiet at last. His ghost only keeps a slight fluttering in odes and elegies in newspapers, and impromptus, which could not be got ready before the funeral.

"As for news, —— is coming to town on Monday (if no kind angel intervene) to surrender himself to prison. He hopes to get the rules of the Fleet. On the same, or nearly the same day, F—, my other quondam co-friend and drinker, will go to Newgate, and his wife and four children, I suppose, to the parish. Plenty of reflection and motives of gratitude to the wise Disposer of all things in us, whose prudent conduct has hitherto ensured us a warm fire and snug roof over our heads. *Nullum numen abest si sit Prudentia*. Alas! Prudentia is in the last quarter of her tutelary shining over me. A little time and I ——; but maybe I may, at last, hit upon some mode of collecting some of the vast superfluities of this money-voiding town. Much is to be got, and I do not want much. All I ask is time and leisure; and I am cruelly off for them. When you have the inclination, I shall be very glad to have a letter from you. Your brother and Mrs. H. I am afraid, think hardly of us for not coming oftener to see them, but we are distracted beyond what they can conceive with visitors and visitings. I never have an hour for my head to work quietly its own workings; which you know is as necessary to the human system as sleep. Sleep, too, I can't get for these winds of a night: and without sleep and rest what should ensue?

"Yours, dear H.,

"C. Lamb."

TO MR. HAZLITT.

"Feb. 19th, 1806.

"Dear H.—Godwin has just been here in his way from Johnson's. Johnson has had a fire in his house; this happened about five weeks ago; it was in the day-time, so it did not burn the house down, but it did so much damage that the house must come down, to be repaired. His nephew that we met on Hampstead Hill put it out. Well, this fire has put him so back, that he craves one more month before he gives you an answer. I will certainly goad Godwin (if necessary) to go again this very day four weeks; but I am confident he will want no goading. Three or four most capital auctions of pictures advertised in May, *Wellbore Ellis Agar's*, the first private collection in England, so Holcroft says. In March, Sir George Young's in Stratford-place (where Cosway lives), and a Mr. Hulse's at Blackheath, both very capital collections, and have been announced for some months. Also the Marquis of Lansdown's pictures in March; and though inferior to mention, lastly, the Tructhsessian Gallery. Don't your mouth water to be here? T' other night Loftus called, whom we have not seen since you went before. We meditate a stroll next Wednesday, fast-day. He happened to light upon Mr. Holcroft, wife, and daughter, their first visit at our house. Your brother called last night. We keep up our intimacy. He is going to begin a large Madonna and child from Mrs. H. and baby. I fear he goes astray after *ignes fatui*. He is a clever man. By-the-by I saw a miniature of his as far excelling any in his show cupboard (that of your sister not excepted) as that show cupboard excels the show things you see in windows—an old woman—hang her name—but most superlative; he has it to clean—I'll ask him the name—but the best miniature I ever saw. But for oil pictures!—what has he to do with Madonnas?—if the Virgin Mary were alive and visitable, he would not hazard himself in a Covent-Garden-pit-door-crowd to see her. It an't his style of beauty, is it? But he will go on painting things he ought not to paint, and not painting things he ought to paint. Manning not gone to China, but talks of going this spring. God forbid. Coleridge not heard of. I am going to leave off smoke.

In the mean time I am so smoky with last night's ten pipes, that I must leave off. Mary begs her kind remembrances. Pray write to us. This is no letter, but I supposed you grew anxious about Johnson.

"N.B. Have taken a room at three shillings a-week, to be in between five and eight at night, to avoid my *nocturnal* alias *knock-eternal* visitors. The first-fruits of my retirement has been a farce which goes to manager to-morrow. *Wish my ticket luck.* God bless you, and do write.—Yours, *fumosissimus*, "C. LAMB."

The farce referred to in the foregoing letter is the delightful *jeu-d'esprit*, "MR. H." destined to only one night's stage existence, but to become "good jest for ever." It must be confessed that it has not substance enough for a dramatic piece in two acts—a piece which must present a show of real interest—involve its pair of young lovers in actual perplexities—and terminate in the seriousness of marriage! It would be rare sport in Milton's "Limbo of Vanity," but is too airy for the ponderous sentimentalism of the modern school of farce. As Swift, in "Gulliver," brings everything to the standard of size, so in this farce everything is reduced to an alphabetical standard. Humour is sent to school to learn its letters; or, rather, letters are made instinct with the most delicate humour. It is the apotheosis of the alphabet, and teaches the value of a good name without the least hint of moral purpose. This mere pleasantry—this refining on sounds and letters—this verbal banter, and watery collision of the pale reflexions of words, could not succeed on a stage which had begun to require interest, moral or immoral, to be interwoven with the web of all its actions; which no longer rejoiced in the riot of animal spirits and careless gaiety; which no longer permitted wit to take the sting from evil, as well as the load from care; but infected even its prince of rakes, Charles Surface, with a cant of sentiment which makes us turn for relief to the more honest hypocrite his brother. MR. H. "could never *do*;" but its composition was pleasant, and its acceptance gave Lamb some of the happiest moments he ever spent. Thus he announces it to Wordsworth, in reply to a letter communicating to him that the poet was a father.

TO MR. WORDSWORTH.

"Dear Wordsworth,—We are pleased, you may be sure, with the good news of Mrs. W——. Hope all is well over by this time. 'A fine boy!—have you any more?—one more and a girl—poor copies of me!' *vide* MR. H., a farce which the proprietors have done me the honour; but I will set down Mr. Wroughton's own words. N.B. The ensuing letter was sent in answer to one which I wrote, begging to know if my piece had any chance, as I might make alterations, &c. I, writing on the Monday, there comes this letter on the Wednesday. Attend!

[Copy of a Letter from Mr. R. Wroughton.]

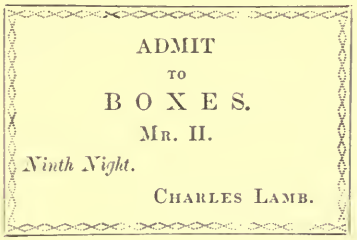
'Sir,—Your piece of MR. H., I am desired to say, is accepted at Drury-Lane Theatre, by the proprietors, and, if agreable to you, will be brought forwards when the proper opportunity serves. The piece shall be sent to you, for your alterations, in the course of a few days, as the same is not in my hands, but with the proprietors.

'I am, sir, your obedient servant,
'RICHARD WROUGHTON.

[Dated]
'66, Gower Street,
'Wednesday, June 11, 1806.'

"On the following Sunday Mr. T. comes. The scent of a manager's letter brought him. He would have gone further any day on such a business. I read the letter to him. He deems it authentic and peremptory. Our conversation naturally fell upon pieces, different sorts of pieces; what is the best way of offering a piece, how far the caprice of managers is an obstacle in the way of a piece, how to judge of the merits of a piece, how long a piece may remain in the hands of the managers before it is acted; and my piece, and your piece, and my poor brother's piece—my poor brother was all his life endeavouring to get a piece accepted.

"I wrote that, in mere wantonness of triumph. Have nothing more to say about it. The managers, I thank my stars, have decided its merits for ever. They are the best judges of pieces, and it would be insensible in me to affect a false modesty after the very flattering letter which I have received.'




"I think this will be as good a pattern for orders as I can think on. A little thin flowery border, round, neat, not gaudy, and the Drury-lane Apollo, with the harp at the top. Or shall I have no Apollo?—simply nothing? Or perhaps the comic muse?

"The same form, only I think without the Apollo, will serve for the pit and galleries. I think it will be best to write my name at full length; but then if I give away a great many, that will be tedious. Perhaps *Ch. Lamb* will do.

"BOXES, now I think on it, I'll have in capitals. The rest, in a neat Italian hand. Or better, perhaps, Boxes in old English characters, like Madoc or Thalaba?

"*A-propos* of Spenser (you will find him mentioned a page or two before, near enough for an *à-propos*), I was discoursing on poetry (as one's apt to deceive one's self, and when a person is willing to *talk* of what one likes, to believe that he also likes the same, as lovers do) with a young gentleman of my office, who is deep read in Anacreon Moore, Lord Strangford, and the principal modern poets, and I happened to mention Epithalamiums, and that I could show him a very fine one of Spenser's. At the mention of this, my gentleman, who is a very fine gentleman, pricked up his ears and expressed great pleasure, and begged that I would give him leave to copy it: he did not care how long it was (for I objected the length), he should be very happy to see *anything by him*. Then pausing, and looking sad, he ejaculated 'POOR SPENCER!' I begged to know the reason of this ejaculation, thinking that time had by this time softened down any calamities which the bard might have endured. 'Why, poor fellow!' said he, 'he has lost his wife!' 'Lost his wife!' said I, 'who are you talking of?' 'Why, Spencer!' said he; 'I've read the 'Monody' he wrote on the occasion, and *a very pretty thing it is*. This led to an explanation (it could be delayed no longer), that the sound Spenser, which, when poetry is talked off, generally excites an image of an old bard in a ruff, and sometimes with it dim notions of Sir P. Sydney, and perhaps Lord Burleigh, had raised in my gentleman a quite contrary image of The Honourable William Spencer, who has translated some things from the German very prettily, which are published with Lady Di. Beauclerk's designs. Nothing like defining of terms when we talk. What blunders might I have fallen into of quite inapplicable criticism, but for this timely explanation.

"N.B. At the beginning of *Edm.* Spenser, (to prevent mistakes,) I have copied from my own copy, and primarily from a book of Chalmers' on Shakspeare, a sonnet of Spenser's never printed among his poems. It is curious, as being manly and rather Miltonic, and as a sonnet of Spenser's with nothing in it about love or knighthood. I have no room for remembrances; but I hope our doing your commission will prove we do not quite forget you.

"C. L."

The interval between the completion of the farce, "and its first acting," though full of bright hopes of dramatic success, was not all a phantasm. The following two letters to Mr. Rickman, now one of the Clerks of the House of Commons, show Lamb's unwearied kindness.

TO MR. RICKMAN.

"Dear Rickman,—You do not happen to have any place at your disposal which would suit a decayed man of letters? I do not much expect that you have, or that you will go much out of your way to serve the object, when you hear it is F. But the case is, by a *mistaking* of his *turn*, as they call it, he is reduced, I am afraid, to extremities, and would be extremely glad of a place in an office. Now, it does sometimes happen, that just as a man wants a place, a place wants him; and though this is a lottery to which none but G. B. would choose to trust his all, there is no harm just to call in at Despair's office for a friend, and see if *his* number is come up (B.'s further case I enclose by way of episode). Now, if you should happen, or anybody you know, to want a *hand*, here is a young man of solid but not brilliant genius, who would turn his hand to the making out dockets, penning a manifesto, or scoring a

tally, not the worse (I hope) for knowing Latin and Greek, and having in youth conversed with the philosophers. But from these follies I believe he is thoroughly awakened, and would bind himself by a terrible oath never to imagine himself an extraordinary genius again.

"Yours, &c. "C. LAMB."

TO MR. RICKMAN.

"March 1806.

"Dear Rickman,—I send you some papers about a salt-water soap, for which the inventor is desirous of getting a parliamentary reward, like Dr. Jenner. Whether such a prospect be feasible, I mainly doubt, taking for granted the equal utility. I should suppose the usual way of paying such projectors is by patents and contracts. The patent, you see, he has got. A contract he is about with the navy board. Meantime, the projector is hungry. Will you answer me two questions, and return them with the papers as soon as you can? Imprimis, is there any chance of success in application to Parliament for a reward? Did you ever hear of the invention? You see its benefits and saving to the nation (always the first motive with a true projector) are feelingly set forth: the last paragraph but one of the estimate, in enumerating the shifts poor seamen are put to, even approaches to the pathetic. But, agreeing to all he says, is there the remotest chance of Parliament giving the projector anything; and *when* should application be made, now or after a report (if he can get it) from the navy board? Secondly, let the infeasibility be as great as you will, you will oblige me by telling me the way of introducing such an application in Parliament, without buying over a majority of members, which is totally out of projectors' power. I vouch nothing for the soap myself; for I always wash in *fresh water*, and find it answer tolerably well for all purposes of cleanliness; nor do I know the projector; but a relation of mine has put me on writing to you, for whose parliamentary knowledge he has great veneration.

"P.S. The Capt. and Mrs. Burney and Phillips take their chance at cribbage here on Wednesday. Will you and Mrs. R. join the party? Mary desires her compliments to Mrs. R., and joins in the invitation.

"Yours truly, "C. LAMB."

Before the production of Mr. H., Lamb was obliged, in sad earnest, to part from Manning, who, after talking and thinking about China for years, took the heroic resolution of going thither, not to acquire wealth or fame, but to realise the phantom of his restless thought. Happy was he to have a friend, like Mr. Burney, to indulge and to soften his grief, which he thus expresses in his first letter to his friend.

TO MR. MANNING.

"May 10th 1806.

"My dear Manning,—I didn't know what your going was till I shook a last fist with you, and then 'twas just like having shaken hands with a wretch on the fatal scaffold, and, when you are down the ladder, you can never stretch out to him again. Mary says you are dead, and there's nothing to do but to leave it to time to do for us in the end what it always does for those who mourn for people in such a case. But she'll see by your letter you are not quite dead. A little kicking and agony, and then ——. Martin Burney *took me out* a walking that evening, and we talked of Manning; and then I came home and smoked for you, and at twelve o'clock came home Mary and Monkey Louisa from the play, and there was more talk and more smoking, and they all seemed first-rate characters, because they knew a certain person. But what's the use of talking about 'em? By the time you'll have made your escape from the Kalmuks, you'll have stayed so long I shall never be able to bring to your mind who Mary was, who will have died about a year before, nor who the Holcrofts were! me perhaps you will mistake for Phillips, or confound me with Mr. Dawe, because you saw us together. Mary (whom you seem to remember yet) is not quite easy that she had not a formal parting from you. I wish it had so happened. But you must bring her a token, a shawl or something, and remember a sprightly little mandarin for our mantel-piece, as a companion to the child I am going to purchase at the museum. She says you saw her writings about the other day, and she wishes you should know what they are. She is doing for Godwin's bookseller twenty of Shakspeare's plays, to be made into children's tales. Six are already done by her, to wit, 'The Tempest,'

'Winter's Tale,' 'Midsummer Night,' 'Much Ado,' 'Two Gentlemen of Verona,' and 'Cymbeline;' and the 'Merchant of Venice' is in forwardness. I have done 'Othello' and 'Macbeth,' and mean to do all the tragedies. I think it will be popular among the little people, besides money. It's to bring in sixty guineas. Mary has done them capitally, I think, you'd think. These are the humble amusements we propose, while you are gone to plant the cross of Christ among barbarous pagan anthropophagi. Quam homo homini præstat! but then, perhaps, you'll get murdered, and we shall die in our beds with a fair literary reputation. Be sure, if you see any of those people, whose heads do grow beneath their shoulders, that you make a draught of them. It will be very curious. Oh! Manning, I am serious to sinking almost, when I think that all those evenings, which you have made so pleasant, are gone perhaps for ever. Four years, you talk of, may be ten, and you may come back and find such alterations! Some circumstances may grow up to you or to me, that may be a bar to the return of any such intimacy. I dare say all this is hum! and that all will come back; but, indeed, we die many deaths before we die, and I am almost sick when I think that such a hold as I had of you is gone. I have friends, but some of 'em are changed. Marriage, or some circumstance, rises up to make them not the same. But I felt sure of you. And that last token you gave me of expressing a wish to have my name joined with yours, you know not how it affected me: like a legacy.

"God bless you in every way you can form a wish. May he give you health, and safety, and the accomplishment of all your objects, and return you again to us, to gladden some fireside or other (I suppose we shall be moved from the Temple). I will nurse the remembrance of your steadiness and quiet, which used to infuse something like itself into our nervous minds. Mary called you our ventilator. Farewell, and take her best wishes and mine. "Good bye, "C. L."

Christmas approached, and Lamb then conveyed to Manning, now at the antipodes, news of poor Holcroft's failure in his play of "The Vindictive Man," and his own approaching trial.

TO MR. MANNING.

"5th December, 1806.

"Manning, your letter dated Hottentots, August the what-was-it? came to hand. I can scarce hope that mine will have the same luck. China—Canton—bless us—how it strains the imagination and makes it ache! I write under another uncertainty, whether it can go to-morrow by a ship which I have just learned is going off direct to your part of the world, or whether the despatches may not be sealed up and this have to wait, for it it is detained here, it will grow staler in a fortnight than in a five months' voyage coming to you. It will be a point of conscience to send you none but brannew news (the latest edition), which will but grow the better, like oranges, for a sea voyage. O that you should be so many hemispheres off—if I speak incorrectly you can correct me—why the simplest death or marriage that takes place here must be important to you as news in the old Bastille. There 's your friend Tuthill has got away from France—you remember France? and Tuthill?—ten-to-one but he writes by this post, if he don't get my note in time, apprising him of the vessel sailing. Know then that he has found means to obtain leave from Bonaparte, without making use of any *incredible romantic pretences* as some have done, who never meant to fulfil them, to come home, and I have seen him here and at Holcroft's. An't you glad about Tuthill? Now then be sorry for Holcroft, whose new play, called 'The Vindictive Man,' was damned about a fortnight since. It died in part of its own weakness, and in part for being choked up with bad actors. The two principal parts were destined to Mrs. Jordan and Mr. Bannister, but Mrs. J. has not come to terms with the managers, they have had some squabble, and Bannister shot some of his fingers off by the going off of a gun. So Miss Duncan had her part, and Mr. De Camp took his. His part, the principal comic hope of the play, was most unluckily Goldfinch, taken out of the 'Road to Ruin,' not only the same character, but the identical Goldfinch—the same as Falstaff is in two plays of Shakspeare—as the devil of ill-luck would have it, half the audience did not know that H. had written it, but were displeased at his stealing from the 'Road

to Ruin ;' and those who might have borne a gentlemanly coxcomb with his 'That's your sort,' 'Go it'—such as Lewis is—did not relish the intolerable vulgarity and inanity of the idea stript of his manner. De Camp was hooted, more than hist, hooted and bellowed off the stage before the second act was finished, so that the remainder of his part was forced to be, with some violence to the play, omitted. In addition to this, a woman of the town was another principal character—a most unfortunate choice in this moral day.—The audience were as scandalized as if you were to introduce such a personage to their private tea-tables. Besides, her action in the play was gross—wheedling an old man into marriage. But the mortal blunder of the play was that which, oddly enough, H. took pride in, and exultingly told me of the night before it came out, that there were no less than eleven principal characters in it, and I believe he meant of the men only, for the playbill exprest as much, not reckoning one woman—and true it was, for Mr. Powell, Mr. Raymond, Mr. Bartlett, Mr. H. Siddons, Mr. Barrymore, &c., &c.—to the number of eleven, had all parts equally prominent, and there was as much of them in quantity and rank as of the hero and heroine —and most of them gentlemen who seldom appear but as the hero's friend in a farce—for a minute or two—and here they all had their ten-minute speeches, and one of them gave the audience a serious account how he was now a lawyer but had been a poet, and then a long enumeration of the inconveniences of authorship, rascally booksellers, reviewers, &c.; which first set the audience a gaping; but I have said enough. You will be so sorry, that you will not think the best of me for my detail; but news is news at Canton. Poor H. I fear will feel the disappointment very seriously in a pecuniary light. What if he should be obliged to part with his long-necked Guido that hangs opposite as you enter, and the game-piece that hangs in the back drawing-room, and all those Vandykes, &c.? God should temper the wind to the shorn connoisseur. I hope I need not say to you, that I feel for the weather-beaten author, and for all his household. I assure you his fate has soured a good deal the pleasure I should have otherwise taken in my own little farce being accepted, and I hope about to be acted —it is in rehearsal actually, and I expect it to come out next week. It is kept a sort of secret, and the rehearsals have gone on privately, lest by many folks knowing it, the story should come out, which would infallibly damn it. You remember I had sent it before you went. Wroughton read it, and was much pleased with it. I speedily got an answer. I took it to make alterations, and lazily kept it some months, then took courage and furbished it up in a day or two and took it. In less than a fortnight I heard the principal part was given to Elliston, who liked it and only wanted a prologue, which I have since done and sent, and I had a note the day before yesterday from the manager, Wroughton (bless his fat face—he is not a bad actor in some things), to say that I should be summoned to the rehearsal after the next, which next was to be yesterday. I had no idea it was so forward. I have had no trouble, attended no reading or rehearsal, made no interest; what a contrast to the usual parade of authors! But it is peculiar to modesty to do all things without noise or pomp! I have some suspicion it will appear in public on Wednesday next, for W. says in his note, it is so forward that if wanted it may come out next week, and a new melo-drame is announced for every day till then; and 'a new farce is in rehearsal,' is put up in the bills. Now you'd like to know the subject. The title is 'Mr. H.' no more; how simple, how taking! A great H. sprawling over the play-bill and attracting eyes at every corner. The story is a coxcomb appearing at Bath, vastly rich—all the ladies dying for him—all bursting to know who he is—but he goes by no other name than Mr. H.—a curiosity like that of the dames of Strasburg about the man with the great nose. But I won't tell you any more about it. Yes, I will: but I can't give you an idea how I have done it. I'll just tell you that after much vehement admiration, when his true name comes out, 'Hogsflesh,' all the women shun him, avoid him, and not one can be found to change their name for him—that's the idea—how flat it is here—but how whimsical in the farce! and only think how hard upon me it is that the ship is despatched to-morrow, and my triumph cannot be ascertained till the Wednesday after—but all China will ring of it by

and by. N.B. (But this is a secret) The Professor has got a tragedy coming out with the young Roscius in it in January next, as we say—January last it will be with you—and though it is a profound secret now, as all his affairs are, it cannot be much of one by the time you read this. However, don't let it go any further. I understand there are dramatic exhibitions in China. One would not like to be forestalled. Do you find in all this stuff I have written anything like those feelings which one should send my old adventuring friend, that is gone to wander among Tartars and may never come again? I don't—but your going away, and all about you, is a thread-bare topic. I have worn it out with thinking—it has come to me when I have been dull with anything, till my sadness has seemed more to have come from it than to have introduced it. I want you, you don't know how much—but if I had you here in my European garret, we should but talk over such stuff as I have written—so—Those 'Tales from Shakspeare' are near coming out, and Mary has begun a new work. Mr. Dawe is turned author, he has been in such a way lately—Dawe, the painter, I mean—he sits and stands about at Holcroft's and says nothing—then sighs and leans his head on his hand. I took him to be in love—but it seems he was only meditating a work,—'The Life of Morland,'—the young man is not used to composition. Rickman and Captain Burney are well; they assemble at my house pretty regularly of a Wednesday—a new institution. Like other great men I have a public day, cribbage and pipes, with Phillips and noisy ——.

"Good Heaven! what a bit only I've got left! How shall I squeeze all I know into this morsel! Coleridge is come home, and is going to turn lecturer on taste at the Royal Institution. I shall get 200*l.* from the theatre if 'Mr. H.' has a good run, and I hope 100*l.* for the copyright. Nothing if it fails; and there never was a more ticklish thing. The whole depends on the manner in which the name is brought out, which I value myself on, as a *chef-d'œuvre*. How the paper grows less and less! In less than two minutes I shall cease to talk to you, and you may rave to the great Wall of China. N.B. Is there such a wall! Is it as big as Old London Wall, by Bedlam? Have you met with a friend of mine, named Ball, at Canton?—if you are acquainted, remember me kindly to him. N.B. If my little thing don't succeed, I shall easily survive, having, as it were, compared to H.'s venture, but a sixteenth in the lottery. Mary and I are to sit next the orchestra in the pit, next the tweedle-dees. She remembers you. You are more to us than five hundred farces, clappings, &c. "Come back one day.

"C. LAMB."

Wednesday, 10th December, 1806, was the wished-for evening which decided the fate of "Mr. H." on the boards of Drury. Great curiosity was excited by the announcement; the house was crowded to the ceiling; and the audience impatiently awaited the conclusion of the long, dull, intolerable opera of "The Travellers," by which it was preceded. At length, Mr. Elliston, the hero of the farce, entered, gaily dressed, and in happiest spirits,—enough, but not too much, elated,—and delivered the prologue with great vivacity and success. The farce began; at first it was much applauded; but the wit seemed wire-drawn; and when the curtain fell on the first act, the friends of the author began to fear. The second act dragged heavily on, as second acts of farces will do; a rout at Bath, peopled with ill-dressed and over-dressed actors and actresses, increased the disposition to yawn; and when the moment of disclosure came, and nothing worse than the name *Hogsflesh* was heard, the audience resented the long play on their curiosity, and would hear no more. Lamb, with his sister, sat, as he anticipated, in the front of the pit, and having joined in encoring the epilogue, the brilliancy of which injured the farce, he gave way with equal pliancy to the common feeling, and hissed and hooted as loudly as any of his neighbours. The next morning's play-bill contained a veracious announcement, that "*the new farce of* MR. H., *performed for the first time last night, was received by an overflowing audience with universal applause, and will be repeated for the second time to-morrow;*" but the stage lamps never that morrow saw! Elliston would have tried it again; but Lamb saw at once that the case was hopeless, and consoled his friends with a century of puns for the wreck of his dramatic hopes.

## CHAPTER IX.

[1807 to 1814.]

Letters to Manning, Montague, Wordsworth, and Coleridge.

From this period, the letters of Lamb which have been preserved are comparatively few, with reference to the years through which they are scattered. He began to write in earnest for the press, and the time thus occupied was withdrawn from his correspondents, while his thoughts and feelings were developed by a different excitement, and expressed in other forms. In the year 1807 the series of stories founded on the plays of Shakspeare, referred to in his last letter to Manning, was published; in which the outline of his plots are happily brought within the apprehension of children, and his language preserved wherever it was possible to retain it;—a fit counterpoise to these works addressed to the young understanding, to which Lamb still cherished the strong distaste which broke out in one of his previous letters. Of these tales, King Lear, Macbeth, Timon of Athens, Romeo and Juliet, Hamlet, and Othello, are by Charles, and the others by Mary Lamb; hers being, as Lamb always insisted, the most felicitous, but all well adapted to infuse some sense of the nobleness of the poet's thoughts into the hearts of their little readers. Of two other works preparing for the press, he thus speaks in a letter which bears date 26th February, 1808, addressed to Manning, at Canton, in reply to a letter received thence, in which Manning informed Lamb, that he had consigned a parcel of silk to a Mr. Knox for him.

TO MR. MANNING.

"Feb. 26th, 1808.

"Dear Missionary,—Your letters from the farthest ends of the world have arrived safe. Mary is very thankful for your remembrance of her; and with the less suspicion of mercenariness, as the silk, the *symbolum materiale* of your friendship, has not yet appeared. I think Horace says somewhere, *nox longa*. I would not impute negligence or unhandsome delays to a person whom you have honoured with your confidence, but I have not heard of the silk, or of Mr. Knox, save by your letter. Maybe he expects the first advances! or at may be that he has not succeeded in getting the article on shore, for it is among the *res prohibitæ et non nisi smuggle-ationis viâ fruendæ*. But so it is, in the friendships between *wicked men*, the very expressions of their good-will cannot but be sinful. I suppose you know my farce was damned. The noise still rings in my ears. Was you ever in the pillory?—being damned is something like that. A treaty of marriage is on foot between William Hazlitt and Miss Stoddart. Something about settlements only retards it. Little Fenwick (you don't see the connexion of ideas here, how the devil should you?) is in the rules of the Fleet. Cruel creditors! operation of iniquitous laws; s Magna Charta then a mockery? Why, in general (here I suppose you to ask a question) my spirits are pretty good, but I have my depressions, black as a smith's beard, Vulcanic, Stygian. At such times I have recourse to a pipe, which is like not being at home to a dun; he comes again with tenfold bitterness the next day.—(Mind, I am not in debt, I only borrow a similitude from others; it shows imagination.) I have done two books since the failure of my farce, they will both be out this summer. The one is a juvenile book—'The Adventures of Ulysses,' intended to be an introduction to the reading of Telemachus! it is done out of the Odyssey, not from the Greek. I would not mislead you: nor yet from Pope's Odyssey, but from an older translation of one Chapman. The 'Shakspeare Tales' suggested the doing it. Godwin is in both those cases my bookseller. The other is done for Longman, and is 'Specimens of English Dramatic Poets contemporary with Shakspeare.' Specimens are becoming fashionable. We have—'Specimens of Ancient English Poets'—'Specimens of Modern English Poets'—'Specimens of Ancient English Prose Writers,' without end. They used to be called 'Beauties.' You have seen 'Beauties of Shakspeare?' so have many people that never saw any beauties in Shakspeare. Longman is to print it, and be at all the expense and risk, and I am to share the profits after all deductions, *i. e.* a year or two hence I must pocket what they please to tell me is due to me. But the book is such as I am glad there should be. It is done out of old plays at the Museum, and out of Dodsley's collection, &c. It is to have notes. So I go creeping on since

I was lamed with that cursed fall from off the top of Drury-lane Theatre into the pit, something more than a year ago. However, I have been free of the house ever since, and the house was pretty free with me upon that occasion. Hang 'em, how they hissed! it was not a hiss neither, but a sort of a frantic yell, like a congregation of mad geese, with roaring something like bears, mows and mops like apes, sometimes snakes, that hiss'd me into madness. 'Twas like St. Anthony's temptations. Mercy on us, that God should give his favourite children, men, mouths to speak with, to discourse rationally, to promise smoothly, to flatter agreeably, to encourage warmly, to counsel wisely, to sing with, to drink with, and to kiss with, and that they should turn them into mouths of adders, bears, wolves, hyenas, and whistle like tempests, and emit breath through them like distillations of aspic poison, to asperse and vilify the innocent labours of their fellow-creatures who are desirous to please them! Heaven be pleased to make the teeth rot out of them all, therefore! Make them a reproach, and all that pass by them to loll out their tongue at them! Blind mouths! as Milton somewhere calls them. Do you like Braham's singing? The little Jew has bewitched me. I follow him like as the boys followed Tom the Piper. I was insensible to music till he gave me a new sense. O that you could go to the new opera of Kais to-night! 'Tis all about Eastern manners; it would just suit you. It describes the wild Arabs, wandering Egyptians, lying dervises, and all that sort of people, to a hair. You needn't ha' gone so far to see what you see, if you saw it as I do every night at Drury-lane Theatre. Braham's singing, when it is impassioned, is finer than Mrs. Siddons', or Mr. Kemble's acting; and when it is not impassioned, it is as good as hearing a person of fine sense talking. The brave little Jew! I made a pun the other day, and palmed it upon Holeroft, who grinned like a Cheshire cat. (Why do cats grin in Cheshire?—Because it was once a county palatine, and the cats cannot help laughing whenever they think of it, though I see no great joke in it.) I said that Holcroft said, being asked who were the best dramatic writers of the day, 'Hook and I.' Mr. Hook is author of several pieces, Tekeli, &c. You know what *hooks and eyes* are, don't you? Your letter had many things in it hard to be understood: the puns were ready and Swift-like; but don't you begin to be melancholy in the midst of Eastern customs! 'The mind does not easily conform to foreign usages, even in trifles: it requires something that it has been familiar with.' That begins one of Dr. Hawkesworth's papers in the Adventurer, and is, I think, as sensible a remark as ever fell from the Doctor's mouth. White is at Christ's Hospital, a wit of the first magnitude, but had rather be thought a gentleman, like Congreve. You know Congreve's repulse which he gave to Voltaire, when he came to visit him as a *literary man*, that he wished to be considered only in the light of a private gentleman. I think the impertinent Frenchman was properly answered. I should just serve any member of the French Institute in the same manner, that wished to be introduced to me.

"Does any one read at Canton? Lord Moira is president of the Westminster Library. I suppose you might have interest with Sir Joseph Banks to get to be president of any similar institution that should be set up at Canton. I think public reading-rooms the best mode of educating young men. Solitary reading is apt to give the headache. Besides, who knows that you *do* read? There are ten thousand institutions similar to the Royal Institution which have sprung up from it. There is the London Institution, the Southwark Institution, the Russell-square Rooms Institution, &c. —*College quasi Con-lege*, a place where people read together. Wordsworth, the great poet, is coming to town; he is to have apartments in the Mansion-House. Well, my dear Manning, talking cannot be infinite; I have said all I have to say; the rest is but remembrances, which we shall bear in our heads of you while we have heads. Here is a packet of trifles nothing worth; but it is a trifling part of the world where I live; emptiness abounds. But in fulness of affection we remain yours,

"C. L."

The two books referred to in this letter were shortly after published. "The Adventures of Ulysses" had some tinge of the quaintness of Chapman; it gives the plot of the earliest and one of the most charming of romances, without spoiling its interest. The "Specimens of

English Dramatic Poets who lived about the time of Shakspeare," were received with more favour than Lamb's previous works, though it was only by slow and imperceptible degrees that they won their way to the apprehensions of the most influential minds, and wrought out the genial purpose of the editor in renewing a taste for the great contemporaries of Shakspeare. "The Monthly Review" vouchsafed a notice* in its large print, upon the whole favourable, according to the existing fashion of criticism, but still "craftily qualified." It will scarcely be credited, without reference to the article itself, that on the notes the critic pronounces this judgment: "The notes before us indeed have nothing very remarkable, except the style, which is formally abrupt and elaborately quaint. Some of the most studied attempts to display excessive feeling we had noted for animadversion, but the task is unnecessary," &c.

It is easy to conceive of readers strongly dissenting from some of the passionate eulogies of these notes, and even taking offence at the boldness of the allusions; but that any one should read these essences of criticism, suggesting the profoundest thoughts, and replete throughout with fine imagery, and find in them "nothing remarkable," is a mystery which puzzles us. But when the same critic speaks of the heroine of the "Broken Heart" as "the light-heeled Calantha," it is easy to appreciate his fitness for sitting in judgment on the old English drama and the congenial expositor of its grandeurs!

In this year Miss Lamb published her charming work, entitled "Mrs. Leicester's School," to which Lamb contributed three of the tales. The best, however, are his sister's, as he delighted to insist; and no tales more happily adapted to nurture all sweet and child-like feelings in children were ever written. Another joint-publication, "Poetry for Children," followed, which also is worthy of its title.

Early in 1809, Lamb removed from Mitre-court Buildings to Southampton Buildings, but only for a few months, and preparatory to a settlement (which he meant to be final) in the Temple. The next letter to Manning, (still in China,) of 28th March, 1809, is from Southampton Buildings.

* April, 1809.

TO MR. MANNING.

"March 28th, 1809.

"Dear Manning,—So there is one of your friends whom you will never see again! Perhaps the next fleet may bring you a letter from Martin Burney, to say that he writes by desire of Miss Lamb, who is not well enough to write herself, to inform you that her brother died on Thursday last, 14th June, &c. But I hope *not*. I should be sorry to give occasion to open a correspondence between Martin and you. This letter must be short, for I have driven it off to the very moment of doing up the packets; and besides, that which I refer to above, is a very long one; and if you have received my books, you will have enough to do to read them. While I think on it, let me tell you, we are moved. Don't come any more to Mitre-court Buildings. We are at 34, Southampton Buildings, Chancery-lane, and shall be here till about the end of May, then we remove to No. 4, Inner Temple-lane, where I mean to live and die; for I have such horror of moving, that I would not take a benefice from the King, if I was not indulged with non-residence. What a dislocation of comfort is comprised in that word moving! Such a heap of little nasty things, after you think all is got into the cart; old dredging-boxes, worn-out brushes, gallipots, vials, things that it is impossible the most necessitous person can ever want, but which the women, who preside on these occasions, will not leave behind if it was to save your soul; they'd keep the cart ten minutes to stow in dirty pipes and broken matches, to show their economy. Then you can find nothing you want for many days after you get into your new lodgings. You must comb your hair with your fingers, wash your hands without soap, go about in dirty gaiters. Was I Diogenes, I would not move out of a kilderkin into a hogshead, though the first had had nothing but small beer in it, and the second reeked claret. Our place of final destination,—I don't mean the grave, but No. 4, Inner Temple-lane,—looks out upon a gloomy churchyard-like court, called Hare-court, with three trees and a pump in it. Do you know it? I was born near it, and used to drink at that pump when I was a Rechabite of six years old. If you see newspapers you will read about Mrs. Clarke. The sensation in London about this

nonsensical business is marvellous. I remember nothing in my life like it. Thousands of ballads, caricatures, lives of Mrs Clarke, in every blind alley. Yet in the midst of this stir, a sublime abstracted dancing-master, who attends a family we know at Kensington, being asked a question about the progress of the examinations in the House, inquired who Mrs. Clarke was? He had heard nothing of it. He had evaded this omnipresence by utter insignificancy! The Duke should make that man his confidential valet. I proposed locking him up, barring him the use of his fiddle and red pumps, until he had minutely perused and committed to memory, the whole body of the examinations, which employed the House of Commons a fortnight, to teach him to be more attentive to what concerns the public. I think I told you of Godwin's little book, and of Coleridge's prospectus, in my last; if I did not, remind me of it, and I will send you them, or an account of them, next fleet. I have no conveniency of doing it by this. Mrs. —— grows every day in disfavour with me. I will be buried with this inscription over me:—'Here lies C. L., the woman-hater:' I mean, that hated one woman: for the rest, God bless them! How do you like the Mandarinesses? Are you on some little footing with any of them? This is Wednesday. On Wednesdays is my levee. The Captain, Martin, Phillips, (not the Sheriff,) Rickman, and some more, are constant attendants, besides stray visitors. We play at whist, eat cold meat and hot potatoes, and any gentleman that chooses smokes. Why do you never drop in? You'll come some day, won't you?

"C. Lamb, &c."

His next is after his removal to the Temple.

TO MR. MANNING.

"Jan. 2nd, 1810.

"Dear Manning,—When I last wrote you, I was in lodgings. I am now in chambers, No. 4, Inner-Temple Lane, where I should be happy to see you any evening. Bring any of your friends, the Mandarins, with you. I have two sitting-rooms: I call them so *par excellence*, for you may stand, or loll, or lean, or try any posture in them, but they are best for sitting; not squatting down Japanese fashion, but the more decorous mode which European usage has consecrated. I have two of these rooms on the third floor, and five sleeping, cooking, &c. rooms, on the fourth floor. In my best room is a choice collection of the works of Hogarth, an English painter, of some humour. In my next best are shelves containing a small, but well-chosen library. My best room commands a court, in which there are trees and a pump, the water of which is excellent cold, with brandy, and not very insipid without. Here I hope to set up my rest, and not quit till Mr. Powell, the undertaker, gives me notice that I may have possession of my last lodging. He lets lodgings for single gentlemen. I sent you a parcel of books by my last to give you some idea of the state of European literature. There comes with this two volumes, done up as letters, of minor poetry, a sequel to 'Mrs. Leicester;' the best you may suppose mine; the next best are my coadjutor's; you may amuse yourself in guessing them out; but I must tell you mine are but one-third in quantity of the whole. So much for a very delicate subject. It is hard to speak of one's self, &c. Holcroft had finished his life when I wrote to you, and Hazlitt has since finished his life; I do not mean his own life, but he has finished a life of Holcroft, which is going to press. Tuthill is Doctor Tuthill. I continue Mr. Lamb. I have published a little book for children on titles of honour: and to give them some idea of the difference of rank and gradual rising, I have made a little scale, supposing myself to receive the following various accessions of dignity from the king, who is the fountain of honour—As at first, 1. Mr. C. Lamb; 2. C. Lamb, Esq.; 3. Sir C. Lamb, Bart.; 4. Baron Lamb of Stamford;* 5. Viscount Lamb; 6. Earl Lamb; 7. Marquis Lamb; 8. Duke Lamb. It would look like quibbling to carry it on further, and especially as it is not necessary for children to go beyond the ordinary titles of sub-regal dignity in our own country, otherwise I have sometimes in my dreams imagined myself still advancing, as 9th, King Lamb; 10th, Emperor Lamb; 11th, Pope Innocent, higher than which is nothing. Puns I have not made many, (nor punch much,) since the date of my last; one I cannot help relating. A constable in Salisbury Cathedral was telling me that eight people

* "Where my family came from. I have chosen that, if ever I should have my choice."

dined at the top of the spire of the cathedral, upon which I remarked, that they must be very sharp set. But in general I cultivate the reasoning part of my mind more than the imaginative. I am stuffed out so with eating turkey for dinner, and another turkey for supper yesterday (Turkey in Europe, and Turkey in Asia,) that I can't jog on. It is New-year here. That is, it was New-year half-a-year back, when I was writing this. Nothing puzzles me more than time and space, and yet nothing puzzles me less, for I never think about them. The Persian ambassador is the principal thing talked of now. I sent some people to see him worship the sun on Primrose Hill, at half-past six in the morning, 28th November; but he did not come, which makes me think the old fire-worshippers are a sect almost extinct in Persia. The Persian ambassador's name is Shaw Ali Mirza. The common people call him Shaw nonsense. While I think of it, I have put three letters besides my own three into the India post for you, from your brother, sister, and some gentleman whose name I forget. Will they, have they, did they come safe? The distance you are at, cuts up tenses by the root. I think you said you did not know Kate *********. I express her by nine stars, though she is but one. You must have seen her at her father's. Try and remember her. Coleridge is bringing out a paper in weekly numbers, called the 'Friend,' which I would send, if I could; but the difficulty I had in getting the packets of books out to you before deters me; and you'll want something new to read when you come home. Except Kate, I have had no vision of excellence this year, and she passed by like the queen on her coronation day; you don't know whether you saw her or not. Kate is fifteen: I go about moping, and sing the old pathetic ballad I used to like in my youth—

'She's sweet fifteen,
I'm *one year more*.'

"Mrs. Bland sung it in boy's clothes the first time I heard it. I sometimes think the lower notes in my voice are like Mrs. Bland's. That glorious singer, Braham, one of my lights, is fled. He was for a season. He was a rare composition of the Jew, the gentleman, and the angel, yet all these elements mixed up so kindly in him, that you could not tell which preponderated; but he is gone, and one —— is engaged instead. Kate is vanished, but Miss B —— is always to be met with!

'Queens drop away, while blue-legged Maukin thrives;
And courtly Mildred dies while country Madge survives.'

That is not my poetry, but Quarles's; but haven't you observed that the rarest things are the least obvious? Don't show anybody the names in this letter. I write confidentially, and wish this letter to be considered as *private*. Hazlitt has written a *grammar* for Godwin; Godwin sells it bound up with a treatise of his own on language, but the *grey mare is the better horse*. I don't allude to Mrs. ——, but to the word *grammar*, which comes near to *grey mare*, if you observe, in sound. That figure is called paranomasia in Greek. I am sometimes happy in it. An old woman begged of me for charity. 'Ah! sir,' said she, 'I have seen better days;' 'So have I, good woman,' I replied; but I meant literally, days not so rainy and overcast as that on which she begged: she meant more prosperous days. Mr. Dawe is made associate of the Royal Academy. By what law of association I can't guess. Mrs. Holeroft, Miss Holcroft, Mr. and Mrs. Godwin, Mr. and Mrs. Hazlitt, Mrs. Martin and Louisa, Mrs. Lum, Capt. Burney, Mrs. Burney, Martin Burney, Mr. Rickman, Mrs. Rickman, Dr. Stoddart, William Dollin, Mr. Thompson, Mr. and Mrs. Norris, Mr. Fenwick, Mrs. Fenwick, Miss Fenwick, a man that saw you at our house one day, and a lady that heard me speak of you; Mrs. Buffam that heard Hazlitt mention you, Dr. Tuthill, Mrs. Tuthill, Colonel Harwood, Mrs. Harwood, Mr. Collier, Mrs. Collier, Mr. Sutton, Nurse, Mr. Fell, Mrs. Fell, Mr. Marshall, are very well, and occasionally inquire after you.

"I remain yours ever,
"Ch. Lamb."

In the summer of 1810, Lamb and his sister spent their holidays with Hazlitt, who, having married Miss Stoddart, was living in a house belonging to his wife's family at Winterslow, on the border of Salisbury Plain. The following letter, of 12th July, in this year, was addressed to Mr. Montague, who had urged him to employ a part of his leisure in a compilation.

TO MR. MONTAGUE.

"Sarum, July 12th, 1810.

"Dear Montague,—I have turned and twisted the MSS. in my head, and can make nothing of them. I knew when I took them that I could not, but I do not like to do an act of ungracious necessity at once; so I am ever committing myself by half engagements, and total failures. I cannot make anybody understand why I can't do such things; it is a defect in my occiput. I cannot put other people's thoughts together; I forget every paragraph as fast as I read it; and my head has received such a shock by an all-night journey on the top of the coach, that I shall have enough to do to nurse it into its natural pace before I go home. I must devote myself to imbecility; I must be gloriously useless while I stay here. How is Mrs. M.? will she pardon my inefficiency? The city of Salisbury is full of weeping and wailing. The bank has stopped payment; and everybody in the town kept money at it, or has got some of its notes. Some have lost all they had in the world. It is the next thing to seeing a city with the plague within its walls. The Wilton people are all undone; all the manufacturers there kept cash at the Salisbury bank; and I do suppose it to be the unhappiest county in England this, where I am making holiday. We purpose setting out for Oxford Tuesday fortnight, and coming thereby home. But no more night travelling. My head is sore (understand it of the inside) with that deduction from my natural rest which I suffered coming down. Neither Mary nor I can spare a morsel of our rest; it is incumbent on us to be misers of it. Travelling is not good for us, we travel so seldom. If the sun be hell, it is not for the fire, but for the sempiternal motion of that miserable body of light. How much more dignified leisure hath a muscle glued to his unpassable rocky limit, two inch square! He hears the tide roll over him, backwards and forwards twice a-day (as the Salisbury long coach goes and returns in eight-and-forty hours), but knows better than to take an outside night-place a top on't. He is the owl of the sea—Minerva's fish—the fish of wisdom.

"Our kindest remembrances to Mrs. M.

"Yours truly,

"C. Lamb."

The following is Lamb's postscript to a letter of Miss Lamb to Miss Wordsworth, after their return to London:

"Mary has left a little space for me to fill up with nonsense, as the geographers used to cram monsters in the voids of the maps, and call it Terra Incognita. She has told you how she has taken to water like a hungry otter. I too limp after her in lame imitation, but it goes against me a little at first. I have been acquaintance with it now for full four days, and it seems a moon. I am full of cramps, and rheumatisms, and cold internally, so that fire won't warm me; yet I bear all for virtue's sake. Must I then leave you, gin, rum, brandy, aqua-vitæ, pleasant jolly fellows? Hang temperance and he that first invented it!—some Anti-Noahite. C—— has powdered his head, and looks like Bacchus, Bacchus ever sleek and young. He is going to turn sober, but his clock has not struck yet; meantime he pours down goblet after goblet, the second to see where the first is gone, the third to see no harm happens to the second, a fourth to say there is another coming, and a fifth to say he is not sure he is the last."

In the autumn of this year, the establishment of a Quarterly Magazine, entitled the "Reflector," opened a new sphere for Lamb's powers as a humourist and critic. Its editor, Mr. Leigh Hunt, having been educated in the same school, enjoyed many associations and friendships in common with him, and was thus able to excite in Lamb the greatest motive for exertion in the zeal of kindness. In this Magazine appeared some of Lamb's noblest effusions; his essay "On Garrick and Acting," which contains the character of Lear, perhaps the noblest criticism ever written, and on the noblest human subject; his delightful "Essays on Hogarth;" his "Farewell to Tobacco," and several of the choicest of his gayer pieces.

The number of the Quarterly Review, for December 1811, contained an attack upon Lamb, which it would be difficult, as well as painful, to characterise as it deserves. Mr. Weber, in his edition of "Ford," had extracted Lamb's note on the catastrophe of "The Broken Heart," in which Lamb, speaking of that which he regarded as the highest exhibition of tragic

suffering which human genius had depicted, dared an allusion which was perhaps too bold for those who did not understand the peculiar feeling by which it was suggested, but which no unprejudiced mind could mistake for the breathing of other than a pious spirit. In reviewing Mr. Weber, the critic, who was also the editor of the Review, thus complains of the quotation,—"We have a more serious charge to bring against the editor than the omission of points, or the misapprehension of words. He has polluted his pages with the blasphemies *of a poor maniac*, who, it seems, once published some detached scenes of the 'Broken Heart.' For this unfortunate creature, every feeling mind will find an apology in his calamitous situation; but for Mr. Weber, we know not where the warmest of his friends will find palliation or excuse." It would be unjust to attribute this paragraph to the accidental association of Lamb in literary undertakings with persons like Mr. Hunt, strongly opposed to the political opinions of Mr. Gifford. It seems rather the peculiar expression of the distaste of a small though acute mind for an original power which it could not appreciate, and which disturbed the conventional associations of which it was master, aggravated by bodily weakness and disease. Notwithstanding this attack, Lamb was prompted by his admiration for Wordsworth's "Excursion" to contribute a review of that work, on its appearance, to the Quarterly, and he anticipated great pleasure in the poet's approval of his criticism; but when the review appeared, the article was so mercilessly mangled by the editor, that Lamb entreated Wordsworth not to read it. For these grievances Lamb at length took a very gentle revenge in the following

SONNET.

SAINT CRISPIN TO MR. GIFFORD.

All unadvised and in an evil hour,
Lured by aspiring thoughts, my son, you daft
The lowly labours of the "Gentle Craft"
For learned toils, which blood and spirits sour.
All things, dear pledge, are not in all men's power;
The wiser sort of shrub affects the ground;
And sweet content of mind is oftener found
In cobbler's parlour than in critic's bower.
The sorest work is what doth cross the grain;
And better to this hour you had been plying
The obsequious awl, with well-waxed finger flying,
Than ceaseless thus to till a thankless vein:
Still teasing muses, which are still denying;
Making a stretching-leather of your brain.
*St. Crispin's Eve.*

Lamb, as we have seen, cared nothing for politics; yet his desire to serve his friends sometimes induced him to adopt for a short time their view of public affairs, and assist them with a harmless pleasantry. The following epigram, on the disappointment of the Whig associates of the Regent, appeared in the "Examiner."

Ye politicians, tell me, pray,
Why thus with woe and care rent?
This is the worst that you can say,
Some wind has blown the *Wig* away
And left the *Hair Apparent.*

The following, also published in the same paper, would probably have only caused a smile if read by the Regent himself, and may now be republished without offence to any one. At the time when he wrote it, Lamb used to stop any passionate attacks upon the prince, with the smiling remark, "*I* love my Regent."

THE TRIUMPH OF THE WHALE.

Io! Pæan! Io! sing,
To the finny people's king.
Not a mightier whale than this
In the vast Atlantic is,
Not a fatter fish than he
Flounders round the Polar sea.
See his blubber—at his gills
What a world of drink he swills!
From his trunk, as from a spout,
Which next moment he pours out.
Such his person.—Next declare,
Muse, who his companions are:—
Every fish of generous kind
Scuds aside, or slinks behind;
But about his presence keep
All the monsters of the deep;
Mermaids, with their tails and singing
His delighted fancy stinging;
Crooked dolphins, they surround him;
Dog-like seals, they fawn around him;
Following hard, the progress mark
Of the intolerant salt sea shark;
For his solace and relief,
Flat-fish are his courtiers chief;
Last, and lowest in his train,
Ink-fish (libellers of the main)
Their black liquor shed in spite:
(Such on earth *the things that write.*)
In his stomach, some do say,
No good thing can ever stay:

Had it been the fortune of it
To have swallow'd that old prophet,
Three days there he'd not have dwell'd,
But in one have been expell'd.
Hapless mariners are they,
Who beguiled (as seamen say)
Deeming him some rock or island,
Footing sure, safe spot, and dry land,
Anchor in his scaly rind—
Soon the difference they find;
Sudden, plumb! he sinks beneath them,
Does to ruthless seas bequeath them.
Name or title what has he?
Is he Regent of the Sea?
From this difficulty free us.
Buffon, Banks, or sage Linnæus.
With his wondrous attributes
Say what appellation suits?
By his bulk, and by his size,
By his oily qualities,
This (or else my eyesight fails),
This should be the Prince of Whales.

The devastation of the Parks in the summer of 1814, by reason of the rejoicings on the visit of the Allied Sovereigns, produced the following letter from Lamb to Wordsworth.

TO MR. WORDSWORTH.

"Aug. 9th, 1814.

"Save for a late excursion to Harrow, and a day or two on the banks of the Thames this summer, rural images were fast fading from my mind, and by the wise provision of the Regent all that was countryfied in the parks is all but obliterated. The very colour of green is vanished, the whole surface of Hyde Park is dry crumbling sand (Arabia Arenosa), not a vestige or hint of grass ever having grown there; booths and drinking-places go all round it, for a mile and a half I am confident—I might say two miles, in circuit—the stench of liquors, *bad* tobacco, dirty people and provisions, conquers the air, and we are all stifled and suffocated in Hyde Park. Order after order has been issued by Lord Sidmouth in the name of the Regent (acting in behalf of his Royal father) for the dispersion of the varlets, but in vain. The *vis unita* of all the publicans in London, Westminster, Marylebone, and miles round, is too powerful a force to put down. The Regent has raised a phantom which he cannot lay. There they'll stay probably for ever. The whole beauty of the place is gone—that lake-look of the Serpentine—it has got foolish ships upon it—but something whispers to have confidence in nature and its revival—

At the coming of the *milder day*,
These monuments shall all be overgrown.

Meantime I confess to have smoked one delicious pipe in one of the cleanliest and goodliest of the booths; a tent rather—

'O call it not a booth!'

erected by the public spirit of Watson, who keeps the Adam and Eve at Pancras, (the ale-houses have all emigrated, with their train of bottles, mugs, cork-screws, waiters, into Hyde Park—whole ale-houses, with all their ale!) in company with some of the Guards that had been in France, and a fine French girl, habited like a princess of banditti, which one of the dogs had transported from the Garonne to the Serpentine. The unusual scene, in Hyde Park, by candle-light, in open air,—good tobacco, bottled stout,—made it look like an interval in a campaign, a repose after battle. I almost fancied scars smarting, and was ready to club a story with my comrades, of some of my lying deeds. After all, the fireworks were splendid; the rockets in clusters, in trees and all shapes, spreading about like young stars in the making, floundering about in space, (like unbroke horses,) till some of Newton's calculations should fix them; but then they went out. Any one who could see 'em, and the still finer showers of gloomy rain-fire that fell sulkily and angrily from 'em, and could go to bed without dreaming of the last day, must be an hardened atheist.

"Again let me thank you for your present, and assure you that fireworks and triumphs have not distracted me from receiving a calm and noble enjoyment from it, (which I trust I shall often,) and I sincerely congratulate you on its appearance.

"With kindest remembrances to you and household, we remain, yours sincerely,

"C. Lamb and Sister."

The following are fragments of letters to Coleridge in the same month. The first is in answer to a solicitation of Coleridge for a supply of German books.

TO MR. COLERIDGE.

"13th Aug. 1814.

"Dear Resuscitate,—There comes to you by the vehicle from Lad-lane this day a volume of

German; what it is, I cannot justly say, the characters of those northern nations having been always singularly harsh and unpleasant to me. It is a contribution of Dr. —— towards your wants, and you would have had it sooner but for an odd accident. I wrote for it three days ago, and the Doctor, as he thought, sent it me. A book of like exterior he did send, but being disclosed, how far unlike! It was the 'Well-bred Scholar,'—a book with which it seems the Doctor laudably fills up those hours which he can steal from his medical avocations, (Chesterfield, Blair, Beattie, portions from 'The Life of Savage,' make up a pretty-ish system of morality and the belles-lettres, which Mr. Mylne, a schoolmaster, has properly brought together, and calls the collection by the denomination above-mentioned,)—the Doctor had no sooner discovered his error, than he despatched man and horse to rectify the mistake, and with a pretty kind of ingenuous modesty in his note, seemeth to deny any knowledge of the 'Well-bred Scholar;' false modesty surely, and a blush misplaced; for, what more pleasing than the consideration of professional austerity thus relaxing, thus improving! But so, when a child I remember blushing, being caught on my knees, or doing otherwise some pious and praiseworthy action: *now* I rather love such things to be seen. Henry Crabb Robinson is out upon his circuit, and his books are inaccessible without his leave and key. He is attending the Norfolk Circuit,—a short term, but to him, as to many young lawyers, a long vacation, sufficiently dreary*. I thought I could do no better than transmit to him, not extracts, but your very letter itself, than which I think I never read any thing more moving, more pathetic, or more conducive to the purpose of persuasion. The Crab is a sour Crab if it does not sweeten him. I think it would draw another third volume of Dodsley out of me; but you say you don't want any English books? Perhaps after all that's as well; one's romantic credulity is for ever misleading one into misplaced acts of foolery. Crab might have answered by this time; his juices take a long time supplying, but they 'll run at last,—I know they will,—pure golden pippin. A fearful rumour has since reached me that the Crab is on the eve of setting out for France. If he is in England your letter will reach him, and I flatter myself a touch of the persuasive of my own, which accompanies it, will not be thrown away: if it be, he is a sloe, and no true-hearted crab, and there's an end. For that life of the German conjuror which you speak of, 'Colerus de Vitâ Doctoris vix-Intelligibilis,' I perfectly remember the last evening we spent with Mrs. M—— and Miss B——, in London-street,—(by that token we had raw rabbits for supper, and Miss B—— prevailed upon me to take a glass of brandy and water after supper, which is not my habit,)—I perfectly remember reading portions of that life in their parlour, and I think it must be among their packages. It was the very last evening we were at that house. What is gone of that frank-hearted circle, M——, and his cos-lettuces? He ate walnuts better than any man I ever knew. Friendships in these parts stagnate.

"I am going to eat turbot, turtle, venison, marrow pudding,—cold punch, claret, Madeira,—at our annual feast, at half-past four this day. They keep bothering me, (I'm at office,) and my ideas are confused. Let me know if I can be of any service as to books. God forbid the Architectonican should be sacrificed to a foolish scruple of some book-proprietor, as if books did not belong with the highest propriety to those that understand 'em best.

"C. Lamb."

TO MR. COLERIDGE.

"26th August, 1814.

"Let the hungry soul rejoice, there is corn in Egypt. Whatever thou hast been told to the contrary by designing friends, who perhaps inquired carelessly, or did not inquire at all, in hope of saving their money, there is a stock of 'Remorse' on hand, enough, as Pople conjectures, for seven years' consumption; judging from experience of the last two years. Methinks it makes for the benefit of sound literature, that the best books do not always go off best. Inquire in seven years' time for the 'Rokebys' and the 'Laras,' and where shall they be found?—fluttering fragmentally in some thread-paper—whereas thy 'Wallenstein,' and thy 'Remorse,' are safe on Long-

* A mistake of Lamb's, at which the excellent person referred to may smile, now that he has retired from his profession, and has no business but the offices of kindness.

man's or Pople's shelves, as in some Bodleian; there they shall remain; no need of a chain to hold them fast—perhaps for ages—tall copies—and people shan't run about hunting for them as in old Ezra's shrievalty they did for a Bible, almost without effect till the great-great-grand-niece (by the mother's side) of Jeremiah or Ezekiel (which was it?) remembered something of a book, with odd reading in it, that used to lie in the green closet in her aunt Judith's bedchamber.

"Thy caterer, Price, was at Hamburgh when last Pople heard of him, laying up for thee like some miserly old father for his generous-hearted son to squander.

"Mr. Charles Aders, whose books also pant for that free circulation which thy custody is sure to give them, is to be heard of at his kinsmen, Messrs. Jameson and Aders, No. 7, Laurence Pountney-lane, London, according to the information which Crabius with his parting breath left me. Crabius is gone to Paris. I prophesy he and the Parisians will part with mutual contempt. His head has a twist Allemagne, like thine, dear mystic.

"I have been reading Madame Stael on Germany. An impudent clever woman. But if 'Faust' be no better than in her abstract of it, I counsel thee to let it alone. How canst thou translate the language of cat-monkeys? Fie on such fantasies! But I will not forget to look for Proclus. It is a kind of book when one meets with it one shuts the lid faster than one opened it. Yet I have some bastard kind of recollection that some where, some time ago, upon some stall or other, I saw it. It was either that or Plotinus, or Saint Augustine's 'City of God.' So little do some folks value, what to others, *sc.* to you, 'well used,' had been the 'Pledge of Immortality.' Bishop Bruno I never touched upon. Stuffing too good for the brains of such 'a Hare' as thou describest. May it burst his pericranium, as the gobbets of fat and turpentine (a nasty thought of the seer) did that old dragon in the Apocrypha! May he go mad in trying to understand his author! May he lend the third volume of him before he has quite translated the second, to a friend who shall lose it, and so spoil the publication, and his friend may find it and send it him just as thou or some such less dilatory spirit shall have announced the whole for the press; lastly, may he be hunted by Reviewers, and the devil jug him. Canst think of any other queries in the solution of which I can give thee satisfaction? Do you want any books that I can procure for you? Old Jimmy Boyer is dead at last. Trollope has got his living, worth 1000*l.* a-year net. See, thou sluggard, thou heretic-sluggard, what mightest thou not have arrived at. Lay thy animosity against Jimmy in the grave. Do not *entail* it on thy posterity.

"Charles Lamb."

END OF PART I.

THE

# LETTERS

OF

# CHARLES LAMB.

IN TWO PARTS.

PART II.

# LETTERS, &c.

OF

# CHARLES LAMB.

## CHAPTER X.

[1815 to 1817.]

Letters to Wordsworth, Southey, and Manning.

It was at the beginning of the year 1815 that I had first the happiness of a personal acquaintance with Mr. Lamb. With his scattered essays and poems I had become familiar a few weeks before, through the instrumentality of Mr. Barron Field, now Chief Justice of Gibraltar, who had been brought into close intimacy with Lamb by the association of his own family with Christ's Hospital, of which his father was the surgeon, and by his own participation in the "Reflector." Living then in chambers in Inner Temple-lane, and attending those of Mr. Chitty, the special pleader, which were on the next staircase to Mr. Lamb's, I had been possessed some time by a desire to become acquainted with the writings of my gifted neighbour, which my friend was able only partially to gratify. "John Woodvil," and the number of the "Reflector" enriched with Lamb's article, he indeed lent me, but he had no copy of "Rosamund Gray," which I was most anxious to read, and which, after earnest search through all the bookstalls within the scope of my walks, I found, exhibiting proper marks of due appreciation, in the store of a little circulating library near Holborn. There was something in this little romance so entirely new, yet breathing the air of old acquaintance; a sense of beauty so delicate and so intense; and a morality so benignant and so profound, that, as I read it, my curiosity to see its author rose almost to the height of pain. The commencement of the new year brought me that gratification; I was invited to meet Lamb at dinner, at the house of Mr. William Evans, a gentleman holding an office in the India House, who then lived in Weymouth-street, and who was a proprietor of the "Pamphleteer," to which I had contributed some idle scribblings. My duties at the office did not allow me to avail myself of this invitation to dinner, but I went up at ten o'clock, through a deep snow, palpably congealing into ice, and was amply repaid when I reached the hospitable abode of my friend. There was Lamb, preparing to depart, but he staid half an hour in kindness to me, and then accompanied me to our common home—the Temple.

Methinks I see him before me now, as he appeared then, and as he continued, with scarcely any perceptible alteration to me, during the twenty years of intimacy which followed, and were closed by his death. A light frame, so fragile that it seemed as if a breath would overthrow it, clad in clerk-like black, was surmounted by a head of form and expression the most noble and sweet. His black hair curled crisply about an expanded forehead; his eyes, softly brown, twinkled with varying expression, though the prevalent feeling was sad; and the nose slightly curved, and delicately carved at the nostril, with the lower outline of

the face regularly oval, completed a head which was finely placed on the shoulders, and gave importance, and even dignity, to a diminutive and shadowy stem. Who shall describe his countenance—catch its quivering sweetness—and fix it forever in words? There are none, alas! to answer the vain desire of friendship. Deep thought, striving with humour; the lines of suffering wreathed into cordial mirth; and a smile of painful sweetness, present an image to the mind it can as little describe as lose. His personal appearance and manner are not unfitly characterised by what he himself says in one of his letters to Manning of Braham—"a compound of the Jew, the gentleman, and the angel." He took my arm, and we walked to the Temple, Lamb stammering out fine remarks as we walked; and when we reached his staircase, he detained me with an urgency which would not be denied, and we mounted to the top story, where an old petted servant, called Becky, was ready to receive us. We were soon seated beside a cheerful fire; hot water and its better adjuncts were before us; and Lamb insisted on my sitting with him while he smoked "one pipe"—for, alas! for poor human nature—he had resumed his acquaintance with his "fair traitress." How often the pipe and the glasses were replenished, I will not undertake to disclose; but I can never forget the conversation: though the first, it was more solemn, and in higher mood, than any I ever after had with Lamb through the whole of our friendship. How it took such a turn between two strangers, one of them a lad of not quite twenty, I cannot tell; but so it happened. We discoursed then of life and death, and our anticipation of a world beyond the grave. Lamb spoke of these awful themes with the simplest piety, but expressed his own fond cleavings to life—to all well-known accustomed things—and a shivering (not shuddering) sense of that which is to come, which he so finely indicated in his "New Year's Eve," years afterwards. It was two o'clock before we parted, when Lamb gave me a hearty invitation to renew my visit at pleasure; but two or three months elapsed before I saw him again. In the meantime, a number of the "Pamphleteer" contained an "Essay on the Chief Living Poets," among whom on the title appeared the name of Lamb, and some page or two were expressly devoted to his praises. It was a poor tissue of tawdry eulogies—a shallow outpouring of young enthusiasm in fine words, which it mistakes for thoughts; yet it gave Lamb, who had hitherto received scarcely civil notice from reviewers, great pleasure to find that any one recognised him as having a place among poets. The next time I saw him, he came almost breathless into the office, and proposed to give me what I should have chosen as the greatest of all possible honours and delights—an introduction to Wordsworth, who I learned, with a palpitating heart, was actually at the next door. I hurried out with my kind conductor, and a minute after was presented by Lamb to the person whom in all the world I venerated most, with this preface:—"Wordsworth, give me leave to introduce to you my only admirer."

The following letter was addressed to Wordsworth, after his return to Westmoreland from this visit:—

TO MR. WORDSWORTH.

"9th Aug. 1815.

"Dear Wordsworth,—Mary and I felt quite queer after your taking leave (you W. W.) of us in St. Giles's. We wished we had seen more of you, but felt we had scarce been sufficiently acknowledging for the share we had enjoyed of your company. We felt as if we had been not enough *expressive* of our pleasure. But our manners *both* are a little too much on this side of too-much-cordiality. We want presence of mind and presence of heart. What we feel comes too late, like an after-thought impromptu. But perhaps you observed nothing of that which we have been painfully conscious of, and are every day in our intercourse with those we stand affected to through all the degrees of love. Robinson is on the circuit—our panegyrist I thought had forgotten one of the objects of his youthful admiration, but I was agreeably removed from that scruple by the laundress knocking at my door this morning, almost before I was up, with a present of fruit from my young friend, &c. There is something inexpressibly pleasant to me in these *presents*, be it fruit, or fowl, or brawn, or *what not*. Books are a legitimate cause of acceptance. If presents be not the soul of

friendship, undoubtedly they are the most spiritual part of the body of that intercourse. There is too much narrowness of thinking in this point. The punctilio of acceptance, methinks, is too confined and strait-laced. I could be content to receive money, or clothes, or a joint of meat from a friend. Why should he not send me a dinner as well as a dessert? I would taste him in the beasts of the field, and through all creation. Therefore did the basket of fruit of the juvenile Talfourd not displease me; not that I have any thoughts of bartering or reciprocating these things. To send him anything in return, would be to reflect suspicion of mercenariness upon what I know he meant a free-will offering. Let him overcome me in bounty. In this strife a generous nature loves to be overcome. You wish me some of your leisure. I have a glimmering aspect, a chink-light of liberty before me, which, I pray God, prove not fallacious. My remonstrances have stirred up others to remonstrate, and, altogether, there is a plan for separating certain parts of business from our department; which, if it take place, will produce me more time, *i. e.* my evenings free. It may be a means of placing me in a more conspicuous situation, which will knock at my nerves another way, but I wait the issue in submission. If I can but begin my own day at four o'clock in the afternoon, I shall think myself to have Eden days of peace and liberty to what I have had. As you say, how a man can fill three volumes up with an essay on the drama, is wonderful; I am sure a very few sheets would hold all I had to say on the subject.

"Did you ever read 'Charon on Wisdom?' or 'Patrick's Pilgrim?' If neither, you have two great pleasures to come. I mean some day to attack Caryl on Job, six folios. What any man can write, surely I may read. If I do but get rid of auditing warehousekeepers' accounts, and get no worse-harassing task in the place of it, what a lord of liberty I shall be! I shall dance, and skip, and make mouths at the invisible event, and pick the thorns out of my pillow, and throw 'em at rich men's night-caps, and talk blank verse, hoity, toity, and sing—'A clerk I was in London gay,' 'Ban, ban, Ca-Caliban,' like the emancipated monster, and go where I like, up this street or down that alley. Adieu, and pray that it may be my luck.

"Good bye to you all. "C. Lamb."

The following letter was inclosed in the same parcel with the last.

TO MR. SOUTHEY.

"Aug. 9th, 1815.

"Dear Southey,—Robinson is not on the circuit, as I erroneously stated in a letter to W. W., which travels with this, but is gone to Brussels, Ostend, Ghent, &c. But his friends, the Colliers, whom I consulted respecting your friend's fate, remember to have heard him say, that Father Pardo had effected his escape (the cunning greasy rogue), and to the best of their belief is at present in Paris. To my thinking, it is a small matter whether there be one fat friar more or less in the world. I have rather a taste for clerical executions, imbibed from early recollections of the fate of the excellent Dodd. I hear Bonaparte has sued his habeas corpus, and the twelve judges are now sitting upon it at the Rolls.

"Your boute-feu (bonfire) must be excellent of its kind. Poet Settle presided at the last great thing of the kind in London, when the pope was burnt in form. Do you provide any verses on this occasion? Your fear for Hartley's intellectuals is just and rational. Could not the chancellor be petitioned to remove him? His lordship took Mr. Betty from under the paternal wing. I think at least he should go through a course of matter-of-fact with some sober man after the mysteries. Could not he spend a week at Poole's before he goes back to Oxford? Tobin is dead. But there is a man in my office, a Mr. H., who proses it away from morning to night, and never gets beyond corporal and material verities. He'd get these crack-brain metaphysics out of the young gentleman's head as soon as any one I know. When I can't sleep o' nights, I imagine a dialogue with Mr. H., upon any given subject, and go prosing on in fancy with him, till I either laugh or fall asleep. I have literally found it answer. I am going to stand godfather; I don't like the business; I cannot muster up decorum for these occasions; I shall certainly disgrace the font. I was at Hazlitt's marriage, and had like to have been

turned out several times during the ceremony. Any thing awful makes me laugh. I misbehaved once at a funeral. Yet I can read about these ceremonies with pious and proper feelings. The realities of life only seem the mockeries. I fear I must get cured along with Hartley, if not too inveterate. Don't you think Louis the Desirable is in a sort of quandary?

"After all, Bonaparte is a fine fellow, as my barber says, and I should not mind standing bareheaded at his table to do him service in his fall. They should have given him Hampton Court or Kensington, with a tether extending forty miles round London. Qu. Would not the people have ejected the Brunswicks some day in his favour? Well, we shall see.

"C. Lamb."

The following was addressed to Southey in acknowledgment of his "Roderick," the most sustained and noble of his poems.

TO MR. SOUTHEY.

"May 6th, 1815.

"Dear Southey,—I have received from Longman a copy of 'Roderick,' with the author's compliments, for which I much thank you. I don't know where I shall put all the noble presents I have lately received in that way; the 'Excursion,' Wordsworth's two last vols., and now 'Roderick,' have come pouring in upon me like some irruption from Helicon. The story of the brave Maccabee was already, you may be sure, familiar to me in all its parts. I have, since the receipt of your present, read it quite through again, and with no diminished pleasure. I don't know whether I ought to say that it has given me more pleasure than any of your long poems. 'Kehama' is doubtless more powerful, but I don't feel that firm footing in it that I do in 'Roderick;' my imagination goes sinking and floundering in the vast spaces of unopened-before systems and faiths; I am put out of the pale of my old sympathies; my moral sense is almost outraged; I can't believe, or, with horror am made to believe, such desperate chances against omnipotences, such disturbances of faith to the centre; the more potent the more painful the spell. Jove, and his brotherhood of gods, tottering with the giant assailings, I can bear, for the soul's hopes are not struck at in such contests; but your Oriental almightes are too much types of the intangible prototype to be meddled with without shuddering. One never connects what are called the attributes with Jupiter. I mention only what diminishes my delight at the wonder-workings of 'Kehama,' not what impeaches its power, which I confess with trembling; but 'Roderick' is a comfortable poem. It reminds me of the delight I took in the first reading of the 'Joan of Arc.' It is maturer and better than *that*, though not better to me now than that was then. It suits me better than Madoc. I am at home in Spain and Christendom. I have a timid imagination, I am afraid. I do not willingly admit of strange beliefs, or out-of-the-way creeds or places. I never read books of travels, at least not farther than Paris, or Rome. I can just endure Moors, because of their connection as foes with Christians; but Abyssinians, Ethiops, Esquimaux, Dervises, and all that tribe, I hate. I believe I fear them in some manner. A Mahometan turban on the stage, though enveloping some well known face (Mr. Cook or Mr. Maddox, whom I see another day good Christian and English waiters, innkeepers, &c.), does not give me pleasure unalloyed. I am a Christian, Englishman, Londoner, *Templar*. God help me when I come to put off these snug relations, and to get abroad into the world to come! I shall be like *the crow on the sand*, as Wordsworth has it; but I won't think on it; no need I hope yet.

"The parts I have been most pleased with, both on first and second readings, perhaps are Florinda's palliation of Roderick's crime, confessed to him in his disguise—the retreat of the Palayos family first discovered,—his being made king—'For acclamation one form must serve, *more solemn for* the *breach* of *old observances*.' Roderick's vow is extremely fine, and his blessing on the vow of Alphonso:

> 'Towards the troop he spread his arms,
> As if the expanded soul diffused itself,
> And carried to all spirits *with the act*
> Its affluent inspiration.'

"It struck me forcibly that the feeling of these last lines might have been suggested to you by the Cartoon of Paul at Athens. Certain it is that a better motto or guide to that famous attitude can no where be found. I

shall adopt it as explanatory of that violent, but dignified motion. I must read again Landor's 'Julian.' I have not read it some time. I think he must have failed in Roderick, for I remember nothing of him, nor of any distinct character as a character—only fine sounding passages. I remember thinking also he had chosen a point of time after the event, as it were, for Roderick survives to no use; but my memory is weak, and I will not wrong a fine poem by trusting to it. The notes to your poem I have not read again; but it will be a take-downable book on my shelf, and they will serve sometimes at breakfast, or times too light for the text to be duly appreciated. Though some of 'em, one of the serpent penance, is serious enough, now I think on't. Of Coleridge I hear nothing, nor of the Morgans. I hope to have him like a re-appearing star, standing up before me some time when least expected in London, as has been the case whylear.

"I am *doing* nothing (as the phrase is) but reading presents, and walk away what of the day-hours I can get from hard occupation. Pray accept once more my hearty thanks, and expression of pleasure for your remembrance of me. My sister desires her kind respects to Mrs. S. and to all at Keswick.

"Yours truly, "C. Lamb.

"The next present I look for is the 'White Doe.' Have you seen Mat. Betham's 'Lay of Marie?' I think it very delicately pretty as to sentiment, &c."

The following is an extract of a letter, addressed shortly afterwards,

TO MR. WORDSWORTH.

"Since I saw you I have had a treat in the reading way, which comes not every day; the Latin poems of Vincent Bourne, which were quite new to me. What a heart that man had, all laid out upon town scenes, a proper counterpart to *some people's* extravagances.—Why I mention him is, that your 'Power of Music' reminded me of his poem of the ballad-singer in the Seven Dials. Do you remember his epigram on the old woman who taught Newton the A, B, C, which, after all, he says, he hesitates not to call Newton's *Principia*?

"I was lately fatiguing myself with going over a volume of fine words by ——, excellent words; and if the heart could live by words alone, it could desire no better regale; but what an aching vacuum of matter! I don't stick at the madness of it, for that is only a consequence of shutting his eyes, and thinking he is in the age of the old Elizabeth poets. From thence I turned to V. Bourne; what a sweet, unpretending, pretty-manner'd, *matter-ful* creature! sucking from every flower, making a flower of every thing. His diction all Latin, and his thoughts all English. Bless him! Latin wasn't good enough for him. Why wasn't he content with the language which Gay and Prior wrote in?"

The associations of Christmas increased the fervour of Lamb's wishes for Manning's return, which he now really hoped for. On Christmas-day he addressed a letter to him at Canton, and the next day another to meet him half-way home, at St. Helena, &c. There seems the distance of half a globe between these letters. The first, in which Lamb pictures their dearest common friends as in a melancholy future, and makes it present—lying-like dismal truths—yet with a relieving consciousness of a power to dispel the sad enchantments he has woven, has perhaps more of what was peculiar in Lamb's cast of thought, than any thing of the same length which he has left us.

TO MR. MANNING.

"Dec. 25th, 1815.

"Dear old friend and absentee,—This is Christmas-day 1815 with us; what it may be with you I don't know, the 12th of June next year perhaps; and if it should be the consecrated season with you, I don't see how you can keep it. You have no turkeys; you would not desecrate the festival by offering up a withered Chinese bantam, instead of the savoury grand Norfolcian holocaust, that smokes all around my nostrils at this moment, from a thousand fire-sides. Then what puddings have you? Where will you get holly to stick in your churches, or churches to stick your dried tea-leaves (that must be the substitute) in? What memorials you can have of the holy time, I see not. A chopped missionary or two may keep up the thin idea of Lent and the wilderness; but what standing evidence have

you of the Nativity?—'tis our rosy-cheeked, homestalled divines, whose faces shine to the tune of Christmas; faces fragrant with the mince-pies of half a century, that alone can authenticate the cheerful mystery—I feel, I feel myself refreshed with the thought—my zeal is great against the unedified heathen. Down with the Pagodas—down with the idols—Ching-chong-fo—and his foolish priesthood! Come out of Babylon, O my friend! for her time is come, and the child that is native, and the Proselyte of her gates, shall kindle and smoke together! And in sober sense, what makes you so long from among us, Manning? You must not expect to see the same England again which you left.

"Empires have been overturned, crowns trodden into dust, the face of the western world quite changed: your friends have all got old—those you left blooming—myself (who am one of the few that remember you) those golden hairs which you recollect my taking a pride in, turned to silvery and grey. Mary has been dead and buried many years—she desired to be buried in the silk gown you sent her. Rickman, that you remember active and strong, now walks out supported by a servant-maid and a stick. Martin Burney is a very old man. The other day an aged woman knocked at my door, and pretended to my acquaintance: it was long before I had the most distant cognition of her; but at last together we made her out to be Louisa, the daughter of Mrs. Topham, formerly Mrs. Morton, who had been Mrs. Reynolds, formerly Mrs. Kenney, whose first husband was Holcroft, the dramatic writer of the last century. St. Paul's church is a heap of ruins; the Monument isn't half so high as you knew it, divers parts being successively taken down which the ravages of time had rendered dangerous; the horse at Charing Cross is gone, no one knows whither,—and all this has taken place while you have been settling whether Ho-hing-tong should be spelt with a ——, or a ——. For aught I see you had almost as well remain where you are, and not come like a Struldbrug into a world where few were born when you went away. Scarce here and there one will be able to make out your face; all your opinions will be out of date, your jokes obsolete, your puns rejected with fastidiousness as wit of the last age. Your way of mathematics has already given way to a new method, which after all is I believe the old doctrine of Maclaurin, new-vamped up with what he borrowed of the negative quantity of fluxions from Euler.

"Poor Godwin! I was passing his tomb the other day in Cripplegate church-yard. There are some verses upon it written by Miss ——, which if I thought good enough I would send you. He was one of those who would have hailed your return, not with boisterous shouts and clamours, but with the complacent gratulations of a philosopher anxious to promote knowledge as leading to happiness—but his systems and his theories are ten feet deep in Cripplegate mould. Coleridge is just dead, having lived just long enough to close the eyes of Wordsworth, who paid the debt to nature but a week or two before—poor Col., but two days before he died, he wrote to a bookseller proposing an epic poem on the 'Wanderings of Cain,' in twenty-four books. It is said he has left behind him more than forty thousand treatises in criticism, metaphysics, and divinity, but few of them in a state of completion. They are now destined, perhaps, to wrap up spices. You see what mutations the busy hand of Time has produced, while you have consumed in foolish voluntary exile that time which might have gladdened your friends—benefited your country; but reproaches are useless. Gather up the wretched reliques, my friend, as fast as you can, and come to your old home. I will rub my eyes and try to recognise you. We will shake withered hands together, and talk of old things—of St. Mary's church and the barber's opposite, where the young students in mathematics used to assemble. Poor Crips, that kept it afterwards, set up a fruiterer's shop in Trumpington-street, and for aught I know resides there still, for I saw the name up in the last journey I took there with my sister just before she died. I suppose you heard that I had left the India House, and gone into the Fishmongers' Almshouses over the bridge. I have a little cabin there, small and homely, but you shall be welcome to it. You like oysters, and to open them yourself; I'll get you some if you come in oyster time. Marshall, Godwin's old friend, is still alive, and talks of the faces you used to make.

"Come as soon as you can. "C. Lamb."

Here is the next day's reverse of the picture.

TO MR. MANNING.

"Dec. 26, 1815.

"Dear Manning,—Following your brother's example, I have just ventured one letter to Canton, and am now hazarding another (not exactly a duplicate) to St. Helena. The first was full of unprobable romantic fictions, fitting the remoteness of the mission it goes upon; in the present I mean to confine myself nearer to truth as you come nearer home. A correspondence with the uttermost parts of the earth necessarily involves in it some heat of fancy, it sets the brain agoing, but I can think on the half-way house tranquilly. Your friends then are not all dead or grown forgetful of you through old age, as that lying letter asserted, anticipating rather what must happen if you kept tarrying on for ever on the skirts of creation, as there seemed a danger of your doing—but they are all tolerably well and in full and perfect comprehension of what is meant by Manning's coming home again. Mrs.—— never lets her tongue run riot more than in remembrances of you. Fanny expends herself in phrases that can only be justified by her romantic nature. Mary reserves a portion of your silk, not to be buried in (as the false nuncio asserts) but to make up spick and span into a bran-new gown to wear when you come. I am the same as when you knew me, almost to a surfeiting identity. This very night I am going to *leave off tobacco!* Surely in another world this unconquerable purpose shall be realised. The soul hath not her generous aspirings implanted in her in vain. One that you knew, and I think the only one of those friends we knew much of in common, has died in earnest. Poor Priscilla! Her brother Robert is also dead, and several of the grown up brothers and sisters, in the compass of a very few years. Death has not otherwise meddled much in families that I know. Not but he has his horrid eye upon us, and is whetting his infernal feathered dart every instant, as you see him truly pictured in that impressive moral picture, 'The good man at the hour of death.' I have in trust to put in the post four letters from Diss, and one from Lynn, to St. Helena, which I hope will accompany this safe, and one from Lynn, and the one before spoken of from me, to Canton. But we all hope that these letters may be waste paper. I don't know why I have forborne writing so long. But it is such a forlorn hope to send a scrap of paper straggling over wide oceans. And yet I know when you come home, I shall have you sitting before me at our fire-side just as if you had never been away. In such an instant does the return of a person dissipate all the weight of imaginary perplexity from distance of time and space! I'll promise you good oysters. Cory is dead that kept the shop opposite St. Dunstan's, but the tougher materials of the shop survive the perishing frame of its keeper. Oysters continue to flourish there under as good auspices. Poor Cory! But if you will absent yourself twenty years together, you must not expect numerically the same population to congratulate your return which wetted the sea-beach with their tears when you went away. Have you recovered the breathless stone-staring astonishment into which you must have been thrown upon learning at landing that an Emperor of France was living in St. Helena? What an event in the solitude of the seas! like finding a fish's bone at the top of Plinlimmon; but these things are nothing in our western world. Novelties cease to affect. Come and try what your presence can.

"God bless you.—Your old friend,

"C. LAMB."

The years which Lamb passed in his chambers in Inner Temple-lane were, perhaps, the happiest of his life. His salary was considerably augmented, his fame as an author was rapidly extending; he resided near the spot which he best loved; and was surrounded by a motley group of attached friends, some of them men of rarest parts, and all strongly attached to him and to his sister. Here the glory of his Wednesday nights shone forth in its greatest lustre. If you did not meet there the favourites of fortune; authors whose works bore the highest price in Paternoster-row, and who glittered in the circles of fashion; you might find those who had thought most deeply; felt most keenly; and were destined to produce the most lasting influences on the literature and manners of the age. There Hazlitt, sometimes kindling into fierce passion at any mention of the great reverses of his idol Napo-

leon, at other times bashfully enunciated the finest criticism on art; or dwelt with genial iteration on a passage in Chaucer; or, fresh from the theatre, expatiated on some new instance of energy in Kean, or reluctantly conceded a greatness to Kemble; or detected some popular fallacy with the fairest and the subtlest reasoning. There Godwin, as he played his quiet rubber, or benignantly joined in the gossip of the day, sat an object of curiosity and wonder to the stranger, who had been at one time shocked or charmed with his high speculation, and at another awe-struck by the force and graphic power of his novels. There Coleridge sometimes, though rarely, took his seat;—and then the genial hubbub of voices was still; critics, philosophers, and poets, were conteuted to listen; and toil-worn lawyers, clerks from the India House, and members of the Stock Exchange, grew romantic while he spoke. Lamb used to say that he was inferior then to what he had been in his youth; but I can scarcely believe it; at least there is nothing in his early writing which gives any idea of the richness of his mind so lavishly poured out at this time in his happiest moods. Although he looked much older than he was, his hair being silvered all over, and his person tending to corpulency, there was about him no trace of bodily sickness or mental decay, but rather an air of voluptuous repose. His benignity of manner placed his auditors entirely at their ease; and inclined them to listen delighted to the sweet, low tone in which he began to discourse on some high theme. Whether he had won for his greedy listener only some raw lad, or charmed a circle of beauty, rank, and wit, who hung breathless on his words, he talked with equal eloquence; for his subject, not his audience, inspired him. At first his tones were conversational; he seemed to dally with the shallows of the subject and with fantastic images which bordered it; but gradually the thought grew deeper, and the voice deepened with the thought; the stream gathering strength, seemed to bear along with it all things which opposed its progress, and blended them with its current; and stretching away among regions tinted with ethereal colours, was lost at airy distance in the horizon of fancy. His hearers were unable to grasp his theories, which were indeed too vast to be exhibited in the longest conversation; but they perceived noble images, generous suggestions, affecting pictures of virtue, which enriched their minds and nurtured their best affections. Coleridge was sometimes induced to recite portions of "Christabel," then enshrined in manuscript from eyes profane, and gave a bewitching effect to its wizard lines. But more peculiar in its beauty than this, was his recitation of Kubla Khan. As he repeated the passage—

> A damsel with a dulcimer
> In a vision once I saw:
> It was an Abyssinian maid,
> And on her dulcimer she played,
> Singing of Mont Abora!

his voice seemed to mount, and melt into air, as the images grew more visionary, and the suggested associations more remote. He usually met opposition by conceding the point to the objector, and then went on with his high argument as if it had never been raised: thus satisfying his antagonist, himself, and all who heard him; none of whom desired to hear his discourse frittered into points, or displaced by the near encounter even of the most brilliant wits. The first time I met him, which was on one of those Wednesday evenings, we quitted the party together between one and two in the morning; Coleridge took my arm, and led me nothing loath, at a very gentle pace, to his lodgings, at the Gloucester Coffee-house, pouring into my ear the whole way an argument by which he sought to reconcile the doctrines of Necessity and Free-will, winding on through a golden maze of exquisite illustration; but finding no end, except with the termination of that (to me) enchanted walk. He was only then on the threshold of the Temple of Truth, into which his genius darted its quivering and uncertain rays, but which he promised shortly to light up with unbroken lustre. "I understood a beauty in the words, but not the words:"

> "And when the stream of sound,
> Which overflowed the soul, had passed away,
> A consciousness survived that it had left,
> Deposited upon the silent shore
> Of memory, images and gentle thoughts,
> Which cannot die, and will not be destroyed."

Men of "great mark and likelihood"—attended those delightful suppers, where the utmost freedom prevailed—including politicians of every grade, from Godwin up to the editor of the "New Times."

Hazlitt has alluded *con amore* to these meetings in his Essay "On the Conversation of Authors," and has reported one of the most remarkable discussions which graced them in his Essay "On Persons one would wish to have seen," published by his son, in the two volumes of his remains, which with so affectionate a care he has given to the world. In this was a fine touch of Lamb's pious feeling, breaking through his fancies and his humours, which Hazlitt has recorded, but which cannot be duly appreciated, except by those who can recall to memory the suffused eye and quivering lip with which he stammered out a reference to the name which he would not utter. "There is only one other person I can ever think of after this," said he. "If Shakspeare was to come into the room, we should all rise to meet him; but if *That Person* were to come into it, we should all fall down and kiss the hem of his garment."

Among the frequent guests in Inner-Temple Lane was Mr. Ayrton, the director of the music at the Italian Opera. To him Lamb addressed the following rhymed epistle on 17th May 1817.

TO WILLIAM AYRTON, ESQ.

My dear friend,
Before I end,
Have you any
More orders for Don Giovanni,
To give
Him that doth live
Your faithful Zany?

Without raillery,
I mean Gallery
Ones:
For I am a person that shuns
All ostentation,
And being at the top of the fashion;
And seldom go to operas
But *in formâ pauperis!*

I go to the play
In a very economical sort of a way,
Rather to see
Than be seen;
Though I'm no ill sight
Neither,
By candle-light
And in some kinds of weather.
You might pit me
For height
Against Kean;
But in a grand tragic scene
I'm nothing:
It would create a kind of loathing
To see me act Hamlet;
There 'd be many a damn let
Fly
At my presumption,
If I should try,
Being a fellow of no gumption.

By the way, tell me candidly how you relish
This, which they call
The lapidary style?
Opinions vary.
The late Mr. Mellish
Could never abide it;
He thought it vile,
And coxcombical.
My friend the poet laureat,
Who is a great lawyer at
Anything comical,
Was the first who tried it;
But Mellish could never abide it;
But it signifies very little what Mellish said,
Because he is dead.

For who can confute
A body that's mute?
Or who would fight
With a senseless sprite?
Or think of troubling
An impenetrable old goblin,
That's dead and gone,
And stiff as stone,
To convince him with arguments pro and con?
As if some live logician,
Bred up at Merton,
Or Mr. Hazlitt, the metaphysician,—
Hey, Mr. Ayrton!
With all your rare tone*.

For tell me how should an apparition
List to your call,
Though you talk'd for ever,
Ever so clever:
When his ear itself,
By which he must hear, or not hear at all,
Is laid on the shelf?
Or put the case
(For more grace),
It were a female spectre—
How could you expect her
To take much gust
In long speeches,

* From this it may at first appear, that the author meant to ascribe vocal talents to his friend, the Director of the Italian Opera; but it is merely a "line for rhyme." For, though the public were indebted to Mr. A. for many fine foreign singers, we believe that he never claimed to be himself a singer.

With her tongue as dry as dust,
In a sandy place,
Where no peaches,
Nor lemons, nor limes, nor oranges hang,
To drop on the drought of an arid harangue,
Or quench,
With their sweet drench,
The fiery pangs which the worms inflict,
With their endless nibblings,
Like quibblings,
Which the corpse may dislike, but can nc'er contradict—
Hey, Mr. Ayrton?
With all your rare tone.

I am,
C. LAMB.

One of Lamb's most intimate friends and warmest admirers, Barron Field, disappeared from the circle on being appointed to a judicial situation in New South Wales. In the following letter to him, Lamb renewed the feeling with which he had addressed Manning at the distance of a hemisphere.

TO MR. FIELD.

"Aug. 31st, 1817.

"My dear Barron,—The bearer of this letter so far across the seas is Mr. Lawrey, who comes out to you as a missionary, and whom I have been strongly importuned to recommend to you as a most worthy creature by Mr. Fenwick, a very old, honest friend of mine; of whom, if my memory does not deceive me, you have had some knowledge heretofore as editor of 'The Statesman,' a man of talent, and patriotic. If you can show him any facilities in his arduous undertaking, you will oblige us much. Well, and how does the land of thieves use you? and how do you pass your time, in your extra-judicial intervals? Going about the streets with a lantern, like Diogenes, looking for an honest man? You may look long enough, I fancy. Do give me some notion of the manners of the inhabitants where you are. They don't thieve all day long, do they? No human property could stand such continuous battery. And what do they do when they an't stealing?

"Have you got a theatre? What pieces are performed? Shakspeare's, I suppose; not so much for the poetry, as for his having once been in danger of leaving his country on account of certain 'small deer.'

"Have you poets among you? Cursed plagiarists, I fancy, if you have any. I would not trust an idea, or a pocket-handkerchief of mine, among 'em. You are almost competent to answer Lord Bacon's problem, whether a nation of atheists can subsist together. You are practically in one:

'So thievish 'tis, that the eighth commandment itself
Scarce seemeth there to be.'

Our old honest world goes on with little perceptible variation. Of course you have heard of poor ——'s death, and that G. D. is one of Lord Stanhope's residuaries. I am afraid he has not touched much of the residue yet. B—— is going to Demerara, or Essequibo, I am not quite certain which. A—— is turned actor. He came out in genteel comedy at Cheltenham this season, and has hopes of a London engagement.

"For my own history, I am just in the same spot, doing the same thing, (videlicet, little or nothing,) as when you left me; only I have positive hopes that I shall be able to conquer that inveterate habit of smoking which you may remember I indulged in. I think of making a beginning this evening, viz., Sunday, 31st Aug., 1817, not Wednesday, the 2d Feb., 1813, as it will be perhaps when you read this for the first time. There is the difficulty of writing from one end of the globe (hemispheres I call 'em) to another! Why, half the truths I have sent you in this letter will become lies before they reach you, and some of the lies (which I have mixed for variety's sake, and to exercise your judgment in the finding of them out) may be turned into sad realities before you shall be called upon to detect them. Such are the defects of going by different chronologies. Your now is not my now; and again, your then is not my then; but my now may be your then, and vice versa. Whose head is competent to these things?

"How does Mrs. Field get on in her geography? Does she know where she is by this time? I am not sure sometimes you are not in another planet; but then I don't like to ask Capt. Burney, or any of those that know any thing about it, for fear of exposing my ignorance.

"Our kindest remembrances, however, to Mrs. F., if she will accept of reminiscences from another planet, or at least another hemisphere. "C. L."

Lamb's intention of spending the rest of his days in the Middle Temple were not to be realised. The inconveniences of being in chambers began to be felt as he and his sister grew older, and in the autumn of this year they removed to lodgings in Russell-street, Covent Garden, the corner house, delightfully situated between the two great theatres. In November 1817, Miss Lamb announced the removal to Miss Wordsworth in a letter, to which Lamb added the following :—

TO MISS WORDSWORTH.

"Nov. 21st, 1817.

"Dear Miss Wordsworth,—Here we are, transplanted from our native soil. I thought we never could have been torn up from the Temple. Indeed it was an ugly wrench, but like a tooth, now 'tis out, and I am easy. We never can strike root so deep in any other ground. This, where we are, is a light bit of gardener's mould, and if they take us up from it, it will cost no blood and groans, like mandrakes pulled up. We are in the individual spot I like best, in all this great city. The theatres, with all their noises. Covent Garden, dearer to me than any gardens of Alcinoüs, where we are morally sure of the earliest peas and 'sparagus. Bow-street, where the thieves are examined, within a few yards of us. Mary had not been here four-and-twenty hours before she saw a thief. She sits at the window working ; and casually throwing out her eyes, she sees a concourse of people coming this way, with a constable to conduct the solemnity. These incidents agreeably diversify a female life.

"Mary has brought her part of this letter to an orthodox and loving conclusion, which is very well, for I have no room for pansies and remembrances. What a nice holyday I got on Wednesday by favour of a princess dying !

"C. L."

## CHAPTER XI.

[1818 to 1820.]

Letters to Wordsworth, Southey, Manning, and Coleridge.

Lamb, now in the immediate neighbourhood of the theatres, renewed the dramatic associations of his youth, which the failure of one experiment had not chilled. Although he rather loved to dwell on the recollections of the actors who had passed from the stage, than to mingle with the happy crowds who hailed the successive triumphs of Mr. Kean, he formed some new and steady theatrical attachments. His chief favourites of this time were Miss Kelly, Miss Burrell of the Olympic, and Munden. The first, then the sole support of the English Opera, became a frequent guest in Great Russell-street, and charmed the circle there by the heartiness of her manners, the delicacy and gentleness of her remarks, and her unaffected sensibility, as much as she had done on the stage. Miss Burrell, a lady of more limited powers, but with a frank and noble style, was discovered by Lamb on one of the visits which he paid, on the invitation of his old friend Elliston, to the Olympic, where the lady performed the hero of that happy parody of Moncrieff's, Giovanni in London. To her Lamb devoted a little article, which he sent to the Examiner, in which he thus addresses her :—"But Giovanni, free, fine, frank-spirited, single-hearted creature, turning all the mischief into fun as harmless as toys, or children's *make believe*, what praise can we repay to you adequate to the pleasure which you have given us ? We had better be silent, for you have no name, and our mention will but be thought fantastical. You have taken out the sting from the evil thing, by what magic we know not, for there are actresses of greater merit and likelihood than you. With you and your Giovanni our spirits will hold communion, whenever sorrow or suffering shall be our lot. We have seen you triumph over the infernal powers; and pain and Erebus, and the powers of darkness, are shapes of a dream." Miss Burrell soon married a person named Gold, and disappeared from the stage. To Munden in prose, and Miss Kelly in verse, Lamb has done ample justice.

Lamb's increasing celebrity, and universal kindness, rapidly increased the number of his visitors. He thus complained, in wayward mood, of them to Mrs. Wordsworth :—

TO MRS. WORDSWORTH.

"East-India House, 18th Feb. 1818.

"My dear Mrs. Wordsworth,—I have repeatedly taken pen in hand to answer your

kind letter. My sister should more properly have done it, but she having failed, I consider myself answerable for her debts. I am now trying to do it in the midst of commercial noises, and with a quill which seems more ready to glide into arithmetical figures and names of gourds, cassia, cardemoms, aloes, ginger, or tea, than into kindly responses and friendly recollections. The reason why I cannot write letters at home, is, that I am never alone. Plato's—(I write to W. W. now)—Plato's double-animal parted never longed more to be reciprocally re-united in the system of its first creation, than I sometimes do to be but for a moment single and separate. Except my morning's walk to the office, which is like treading on sands of gold for that reason, I am never so. I cannot walk home from office, but some officious friend offers his unwelcome courtesies to accompany me. All the morning I am pestered. I could sit and gravely cast up sums in great books, or compare sum with sum, and write 'paid' against this, and 'unpaid' against t'other, and yet reserve in some corner of my mind, 'some darling thoughts all my own'—faint memory of some passage in a book, or the tone of an absent friend's voice—a snatch of Miss Burrell's singing, or a gleam of Fanny Kelly's divine plain face. The two operations might be going on at the same time without thwarting, as the sun's two motions (earth's I mean), or, as I sometimes turn round till I am giddy, in my back parlour, while my sister is walking longitudinally in the front; or, as the shoulder of veal twists round with the spit, while the smoke wreathes up the chimney. But there are a set of amateurs of the Belles Lettres—the gay science—who come to me as a sort of rendezvous, putting questions of criticism, of British Institutions, Lalla Rookhs, &c.—what Coleridge said at the lecture last night—who have the form of reading men, but, for any possible use reading can be to them, but to talk of, might as well have been Ante-Cadmeans born, or have lain sucking out the sense of an Egyptian hieroglyph as long as the pyramids will last, before they should find it. These pests worrit me at business, and in all its intervals, perplexing my accounts, poisoning my little salutary warming-time at the fire, puzzling my paragraphs if I take a newspaper, cramming in between my own free thoughts and a column of figures, which had come to an amicable compromise but for them. Their noise ended, one of them, as I said, accompanies me home, lest I should be solitary for a moment; he at length takes his welcome leave at the door; up I go, mutton on table, hungry as hunter, hope to forget my cares, and bury them in the agreeable abstraction of mastication; knock at the door, in comes Mrs. ——, or M——, or Demi-gorgon, or my brother, or somebody, to prevent my eating alone—a process absolutely necessary to my poor wretched digestion. O, the pleasure of eating alone!—eating my dinner alone! let me think of it. But in they come, and make it absolutely necessary that I should open a bottle of orange—for my meat turns into stone when any one dines with me, if I have not wine. Wine can mollify stones; then *that* wine turns into acidity, acerbity, misanthropy, a hatred of my interrupters—(God bless 'em! I love some of 'em dearly), and with the hatred, a still greater aversion to their going away. Bad is the dead sea they bring upon me, choking and deadening, but worse is the deader dry sand they leave me on, if they go before bed-time. Come never, I would say to these spoilers of my dinner; bnt if you come, never go! The fact is, this interruption does not happen very often, but every time it comes by surprise, that present bane of my life, orange wine, with all its dreary stifling consequences, follows. Evening company I should always like had I any mornings, but I am saturated with human faces (*divine* forsooth!) and voices, all the golden morning; and five evenings in a week, would be as much as I should covet to be in company, but I assure you that is a wonderful week in which I can get two, or one to myself. I am never C. L., but always C. L. & Co. He, who thought it not good for man to be alone, preserve me from the more prodigious monstrosity of being never by myself! I forget bed-time, but even there these sociable frogs clamber up to annoy me. Once a week, generally some singular evening that being alone, I go to bed at the hour I ought always to be a-bed; just close to my bed-room window is the club-room of a public-house, where a set of singers, I take them to be chorus singers of the two theatres (it must be *both of them*), begin their orgies.

They are a set of fellows (as I conceive) who, being limited by their talents to the burthen of the song at the play-houses, in revenge have got the common popular airs by Bishop, or some cheap composer, arranged for choruses, that is, to be sung all in chorus. At least, I never can catch any of the text of the plain song, nothing but the Babylonish choral howl at the tail on't. 'That fury being quenched' —the howl I mean—a burden succeeds of shouts and clapping, and knocking of the table. At length overtasked nature drops under it, and escapes for a few hours into the society of the sweet silent creatures of dreams, which go away with mocks and mows at cockcrow. And then I think of the words Christabel's father used (bless me, I have dipt in the wrong ink) to say every morning by way of variety when he awoke :

> 'Every knell, the Baron saith,
> Wakes us up to a world of death'—

or something like it. All I mean by this senseless interrupted tale, is, that by my central situation, I am a little over-companied. Not that I have any animosity against the good creatures that are so anxious to drive away the harpy solitude from me. I like 'em, and cards, and a cheerful glass ; but I mean merely to give you an idea between office confinement and after-office society, how little time I can call my own. I mean only to draw a picture, not to make an inference. I would not that I know of have it otherwise. I only wish sometimes I could exchange some of my faces and voices for the faces and voices which a late visitation brought most welcome, and carried away, leaving regret but more pleasure, even a kind of gratitude, at being so often favoured with that kind northern visitation. My London faces and noises don't hear me—I mean no disrespect, or I should explain myself, that instead of their return 220 times a year, and the return of W. W., &c., seven times in 104 weeks, some more equal distribution might be found. I have scarce room to put in Mary's kind love, and my poor name,

"C. Lamb.

"—— goes on lecturing.—I mean to hear some of the course, but lectures are not much to my taste, whatever the lecturer may be. If *read*, they are dismal flat, and you can't think why you are brought together to hear a man read his works, which you could read so much better at leisure yourself ; if delivered extempore, I am always in pain, lest the gift of utterance should suddenly fail the orator in the middle, as it did me at the dinner given in honour of me at the London Tavern. 'Gentlemen,' said I, and there I stopped ; the rest my feelings were under the necessity of supplying. Mrs. Wordsworth *will* go on, kindly haunting us with visions of seeing the lakes once more, which never can be realised. Between us there is a great gulf, not of inexplicable moral antipathies and distances, I hope, as there seemed to be between me and that gentleman concerned in the stamp-office, that I so strangely recoiled from at Haydon's. I think I had an instinct that he was the head of an office. I hate all such people—accountants' deputy accountants. The dear abstract notion of the East India Company, as long as she is unseen, is pretty, rather poetical ; but as she makes herself manifest by the persons of such beasts, I loathe and detest her as the scarlet what-do-you-call-her of Babylon. I thought, after abridging us of all our red-letter days, they had done their worst, but I was deceived in the length to which heads of offices, those true liberty-haters, can go. They are the tyrants, not Ferdinand, nor Nero—by a decree passed this week, they have abridged us of the immemorially-observed custom of going at one o'clock of a Saturday, the little shadow of a holiday left us. Dear W. W. be thankful for liberty."

Among Lamb's new acquaintances was Mr. Charles Ollier, a young bookseller of considerable literary talent, which he has since exhibited in the original and beautiful tale of "Inesilla," who proposed to him the publication of his scattered writings in a collected form. Lamb acceded ; and nearly all he had then written in prose and verse, were published this year by Mr. Ollier and his brother, in two small and elegant volumes. Early copies were despatched to Southey and Wordsworth ; the acknowledgments of the former of whom produced a reply, from which the following is an extract :—

TO MR. SOUTHEY.

"Monday, Oct. 26, 1818.

"Dear Southey,—I am pleased with your friendly remembrances of my little things. I do not know whether I have done a silly thing or a wise one, but it is of no great consequence. I run no risk, and care for no censures. My bread and cheese is stable as the foundations of Leadenhall-street, and if it hold out as long as the 'foundations of our empire in the East,' I shall do pretty well. You and W. W. should have had your presentation copies more ceremoniously sent, but I had no copies when I was leaving town for my holidays, and rather than delay, commissioned my bookseller to send them thus nakedly. By not hearing from W. W. or you, I began to be afraid Murray had not sent them. I do not see S. T. C. so often as I could wish. I am *better than I deserve* to be. The hot weather has been such a treat! Mary joins in this little corner in kindest remembrance to you all. "C. L."

Lamb's interest was strongly excited for Mr. Kenney on the production of his comedy, entitled "*A Word to the Ladies.*" Lamb had engaged to contribute the prologue; but the promise pressed hard upon him, and he procured the requisite quantity of verse from a very inferior hand. Kenney, who had married Holcroft's widow, had more than succeeded to him in Lamb's regards. Holcroft had considerable dramatic skill; great force and earnestness of style, and noble sincerity and uprightness of disposition; but he was an austere observer of morals and manners; and even his grotesque characters were hardly and painfully sculptured; while Kenney, with as fine a perception of the ludicrous and the peculiar, was more airy, more indulgent, more graceful, and exhibited more frequent glimpses of "the gayest, happiest attitude of things." The comedy met with less success than the reputation of the author and brilliant experience of the past had rendered probable, and Lamb had to perform the office of comforter, as he had done on the more unlucky event to Godwin. To this play Lamb refers in the following note to Coleridge, who was contemplating a course of lectures on Shakspeare, and who sent Lamb a ticket with sad forebodings that the course would be his last.

TO MR. COLERIDGE.

"Dec. 24th, 1818.

"My dear Coleridge,—I have been in a state of incessant hurry ever since the receipt of your ticket. It found me incapable of attending you, it being the night of Kenney's new comedy. You know my local aptitudes at such a time; I have been a thorough rendezvous for all consultations; my head begins to clear up a little, but it has had bells in it. Thank you kindly for your ticket, though the mournful prognostic which accompanies it certainly renders its permanent pretensions less marketable; but I trust to hear many a course yet. You excepted Christmas week, by which I understood *next week;* I thought Christmas week was that which Christmas Sunday ushered in. We are sorry it never lies in your way to come to us; but, dear Mahomet, we will come to you. Will it be convenient to all the good people at Highgate, if we take a stage up, *not next Sunday*, but the following, viz. 3rd January, 1819—shall we be too late to catch a skirt of the old out-goer?—how the years crumble from under us! We shall hope to see you before then; but, if not, let us know if *then* will be convenient. Can we secure a coach home?

"Believe me ever yours,

"C. LAMB.

"I have but one holiday, which is Christmas-day itself nakedly; no pretty garnish and fringes of St. John's-day, Holy Innocents', &c. that used to bestud it all around in the calendar. *Improbe labor!* I write six hours every day in this candle-light fog-den at Leadenhall."

In the next year [1819], Lamb was greatly pleased by the dedication to him of Wordsworth's poem of "The Waggoner," which Wordsworth had read to him in MS. thirteen years before. On receipt of the little volume, Lamb acknowledged it as follows:—

TO MR. WORDSWORTH.

"June 7th, 1819.

"My dear Wordsworth,—You cannot imagine how proud we are here of the dedication. We read it twice for once that we do the poem. I mean all through; yet 'Benjamin' is no common favourite; there is a spirit of beautiful tolerance in it; it is as good as it was in

1806; and it will be as good in 1829, if our dim eyes shall be awake to peruse it. Methinks there is a kind of shadowing affinity between the subject of the narrative and the subject of the dedication;—but I will not enter into personal themes, else, substituting * * * * * * * * * * * * for Ben, and the Honourable United Company of Merchants, trading to the East Indies, for the master of the misused team, it might seem, by no far-fetched analogy, to point its dim warnings hitherward; but I reject the omen, especially as its import seems to have been diverted to another victim.

"I will never write another letter with alternate inks. You cannot imagine how it cramps the flow of the style. I can conceive, Pindar (I do not mean to compare myself to *him*), by the command of Hiero, the Sicilian tyrant (was not he the tyrant of some place? fie on my neglect of history); I can conceive him by command of Hiero or Perillus set down to pen an Isthmian or Nemean panegyric in lines, alternate red and black. I maintain he couldn't have done it; it would have been a strait-laced torture to his muse; he would have call'd for the bull for a relief. Neither could Lycidas, or the Chorics (how do you like the word?) of Samson Agonistes, have been written with two inks. Your couplets with points, epilogues to Mr. H.'s, &c., might be even benefited by the twy-fount, where one line (the second) is for point, and the first for rhyme. I think the alternation would assist, like a mould. I maintain it, you could not have written your stanzas on pre-existence with two inks. Try another; and Rogers, with his silver standish, having one ink only, I will bet my 'Ode on Tobacco' against the 'Pleasures of Memory,'—and 'Hope,' too, shall put more fervour of enthusiasm into the same subject than you can with your two; he shall do it *stans pede in uno*, as it were.

"The 'Waggoner' is very ill put up in boards, at least it seems to me always to open at the dedication; but that is a mechanical fault. I re-read the 'White Doe of Rylstone;' the title should be always written at length, as Mary Sabilla N——, a very nice woman of our acquaintance, always signs hers at the bottom of the shortest note. Mary told her, if her name had been Mary Anu, she would have signed M. A. N——, or M. only, dropping the A.; which makes me think, with some other trifles, that she understands something of human nature. My pen goes galloping on most rhapsodically, glad to have escaped the bondage of two inks.

"Manning has just sent it home, and it came as fresh to me as the immortal creature it speaks of. M. sent it home with a note, having this passage in it: 'I cannot help writing to you while I am reading Wordsworth's poem. I am got into the third canto, and say that it raises my opinion of him very much indeed*. 'Tis broad, noble, poetical, with a masterly scanning of human actions, absolutely above common readers. What a manly (implied) interpretation of (bad) party-actions, as trampling the Bible,' &c. and so he goes on.

"I do not know which I like best,—the prologue (the latter part especially) to P. Bell, or the epilogue to Benjamin. Yes, I tell stories; I do know I like the last best; and the 'Waggoner' altogether is a pleasanter remembrance to me than the 'Itinerant.' If it were not, the page before the first page would and ought to make it so.

"If, as you say, the 'Waggoner,' in some sort, came at my call, O for a potent voice to call forth the 'Recluse' from his profound dormitory, where he sleeps forgetful of his foolish charge—the world.

"Had I three inks, I would invoke him! Talfourd has written a most kind review of J. Woodvil, &c. in the 'Champion.' He is your most zealous admirer, in solitude and in crowds. H. Crabbe Robinson gives me any dear prints that I happen to admire, and I love him for it and for other things. Alsager shall have his copy, but at present I have lent it *for a day only*, not choosing to part with my own. Mary's love. How do you all do, amanuenses both—marital and sororal?

"C. Lamb, &c."

The next letter which remains is addressed to Manning (returned to England, and domiciled in Hertfordshire), in the spring of 1819.

TO MR. MANNING.

"My dear M.—I want to know how your brother is, if you have heard lately. I want

* "N.B.—M., from his peregrinations, is twelve or fourteen years *behind* in his knowledge of who has or has not written good verse of late."

to know about you. I wish you were nearer. How are my cousins, the Gladmans of Wheathamstead, and farmer Bruton? Mrs. Bruton is a glorious woman.

'Hail, Mackery End'—

This is a fragment of a blank verse poem which I once meditated, but got no further*. The E. I. H. has been thrown into a quandary by the strange phenomenon of poor —— ——, whom I have known man and mad-man twenty-seven years, he being elder here than myself by nine years and more. He was always a pleasant, gossiping, half-headed, muzzy, dozing, dreaming, walk-about, inoffensive chap; a little too fond of the creature; who isn't at times? but —— had not brains to work off an over-night's surfeit by ten o'clock next morning, and, unfortunately, in he wandered the other morning drunk with last night, and with a super-fœtation of drink taken in since he set out from bed. He came staggering under his double burthen, like trees in Java, bearing at once blossom, fruit, and falling fruit, as I have heard you or some other traveller tell, with his face literally as blue as the bluest firmament; some wretched calico that he had mopped his poor oozy front with had rendered up its native dye, and the devil a bit would he consent to wash it, but swore it was characteristic, for he was going to the sale of indigo, and set up a laugh which I did not think the lungs of mortal man were competent to. It was like a thousand people laughing, or the Goblin Page. He imagined afterwards that the whole office had been laughing at him, so strange did his own sounds strike upon his *non*sensorium. But ——— has laughed his last laugh, and awoke the next day to find himself reduced from an abused income of 600*l.* per annum to one-sixth of the sum, after thirty-six years' tolerably good service. The quality of mercy was not strained in his behalf; the gentle dews dropt not on him from heaven. It just came across me that I was writing to Canton. Will you drop in to-morrow night? Fanny Kelly is coming, if she does not cheat us. Mrs. *Gold* is well, but proves 'uncoined,' as the lovers about Wheathamstead would say.

* See "Mackery End, in Hertfordshire,"—*Essays of Elia*, 8vo edit., p. 47,—for a charming account of a visit to their cousin in the country with Mr. Barron Field.

"I have not had such a quiet half hour to sit down to a quiet letter for many years. I have not been interrupted above four times. I wrote a letter the other day, in alternate lines, black ink and red, and you cannot think how it chilled the flow of ideas. Next Monday is Whit-Monday. What a reflection! Twelve years ago, and I should have kept that and the following holiday in the fields a Maying. All of those pretty pastoral delights are over. This dead, everlasting dead desk,—how it weighs the spirit of a gentleman down! This dead wood of the desk, instead of your living trees! But then again, I hate the Joskins, *a name for Hertfordshire bumpkins*. Each state of life has its inconvenience; but then again, mine has more than one. Not that I repine, or grudge, or murmur at my destiny. I have meat and drink, and decent apparel; I shall, at least, when I get a new hat.

"A red-haired man just interrupted me. He has broke the current of my thoughts. I haven't a word to add. I don't know why I send this letter, but I have had a hankering to hear about you some days. Perhaps it will go off before your reply comes. If it don't, I assure you no letter was ever welcomer from you, from Paris or Macao.

"C. Lamb."

The following letter, dated 25th November 1819, is addressed to Miss Wordsworth, on Wordsworth's youngest son visiting Lamb in London.

TO MISS WORDSWORTH.

"Nov. 25th 1819.

"Dear Miss Wordsworth,—You will think me negligent; but I wanted to see more of William before I ventured to express a prediction. Till yesterday I had barely seen him,—*Virgilium tantum vidi*,—but yesterday he gave us his small company to a bullock's heart, and I can pronounce him a lad of promise. He is no pedant, nor book-worm; so far I can answer. Perhaps he has hitherto paid too little attention to other men's inventions, preferring, like Lord Foppington, the 'natural sprouts of his own.' But he has observation, and seems thoroughly awake. I am ill at remembering other people's *bons mots*, but the following are a few:—Being taken over

Waterloo Bridge, he remarked, that if we had no mountains, we had a fine river at least; which was a touch of the comparative: but then he added, in a strain which augured less for his future abilities as a political economist, that he supposed they must take at least a pound a week toll. Like a curious naturalist, he inquired if the tide did not come up a little salty. This being satisfactorily answered, he put another question, as to the flux and reflux; which being rather cunningly evaded than artfully solved by that she-Aristotle, Mary,—who muttered something about its getting up an hour sooner and sooner every day,—he sagely replied, 'Then it must come to the same thing at last;' which was a speech worthy of an infant Halley! The lion in the 'Change by no means came up to his ideal standard; so impossible is it for Nature, in any of her works, to come up to the standard of a child's imagination! The whelps (lionets) he was sorry to find were dead; and, on particular inquiry, his old friend the orang-outang had gone the way of all flesh also. The grand tiger was also sick, and expected in no short time to exchange this transitory world for another, or none. But again, there was a golden eagle (I do not mean that of Charing) which did much arride and console him. William's genius, I take it, leans a little to the figurative; for, being at play at tricktrack, (a kind of minor billiard-table which we keep for smaller wights, and sometimes refresh our own mature fatigues with taking a hand at,) not being able to hit a ball he had iterate aimed at, he cried out, 'I cannot hit that beast.' Now the balls are usually called men, but he felicitously hit upon a middle term; a term of approximation and imaginative reconciliation; a something where the two ends of the brute matter (ivory), and their human and rather violent personification into men, might meet, as I take it: illustrative of that excellent remark, in a certain preface about imagination, explaining 'Like a sea-beast that had crawled forth to sun himself!' Not that I accuse William Minor of hereditary plagiary, or conceive the image to have come from the paternal store. Rather he seemeth to keep aloof from any source of imitation, and purposely to remain ignorant of what mighty poets have done in this kind before him; for, being asked if his father had ever been on Westminster Bridge, he answered that he did not know!

"It is hard to discern the oak in the acorn, or a temple like St. Paul's in the first stone which is laid; nor can I quite prefigure what destination the genius of William Minor hath to take. Some few hints I have set down, to guide my future observations. He hath the power of calculation, in no ordinary degree for a chit. He combineth figures, after the first boggle, rapidly; as in the tricktrack board, where the hits are figured, at first he did not perceive that 15 and 7 made 22, but by a little use he could combine 8 with 25, and 33 again with 16, which approacheth something in kind (far let me be from flattering him by saying in degree) to that of the famous American boy. I am sometimes inclined to think I perceive the future satirist in him, for he hath a sub-sardonic smile which bursteth out upon occasion; as when he was asked if London were as big as Ambleside; and indeed no other answer was given, or proper to be given, to so ensnaring and provoking a question. In the contour of skull, certainly I discern something paternal. But whether in all respects the future man shall transcend his father's fame, Time, the trier of Geniuses, must decide. Be it pronounced peremptorily at present, that William is a well-mannered child, and though no great student, hath yet a lively eye for things that lie before him.

"Given in haste from my desk at Leadenhall.

"Yours, and yours most sincerely,

"C. Lamb."

## CHAPTER XII.

[1820 to 1823.]

Letters to Wordsworth, Coleridge, Field, Wilson, and Barton.

The widening circle of Lamb's literary friends now embraced additional authors and actors,—famous, or just bursting into fame. He welcomed in the author of the "Dramatic Scenes," who chose to appear in print as Barry Cornwall, a spirit most congenial with his own in its serious moods,—one whose genius he had assisted to impel towards its kindred models, the great dramatists of Elizabeth's time, and in whose success he received the first and best reward of the efforts he had

made to inspire a taste for these old masters of humanity. Mr. Macready, who had just emancipated himself from the drudgery of representing the villains of tragedy, by his splendid performance of *Richard*, was introduced to him by his old friend Charles Lloyd, who had visited London for change of scene, under great depression of spirits. Lloyd owed a debt of gratitude to Macready which exemplified the true uses of the acted drama with a force which it would take many sermons of its stoutest opponents to reason away. A deep gloom had gradually overcast his mind, and threatened wholly to encircle it, when he was induced to look in at Covent-Garden Theatre and witness the performance of *Rob Roy*. The picture which he then beheld of the generous outlaw,—the frank, gallant, noble bearing,—the air and movements, as of one "free of mountain solitudes,"—the touches of manly pathos and irresistible cordiality, delighted and melted him, won him from his painful introspections, and brought to him the unwonted relief of tears. He went home "a *gayer* and a wiser man;" returned again to the theatre, whenever the healing enjoyments could be renewed there; and sought the acquaintance of the actor who had broken the melancholy spell in which he was enthralled, and had restored the pulses of his nature to their healthful beatings. The year 1820 gave Lamb an interest in Macready beyond that which he had derived from the introduction of Lloyd, arising from the power with which he animated the first production of one of his oldest friends—"Virginius." Knowles had been a friend and disciple of Hazlitt from a boy; and Lamb had liked and esteemed him as a hearty companion; but he had not guessed at the extraordinary dramatic power which lay ready for kindling in his brain, and still less at the delicacy of tact with which he had unveiled the sources of the most profound affections. Lamb had almost lost his taste for acted tragedy, as the sad realities of life had pressed more nearly on him; yet he made an exception in favour of the first and happiest part of "Virginius," those paternal scenes, which stand alone in the modern drama, and which Macready informed with the fulness of a father's affection.

The establishment of the "London Magazine," under the auspices of Mr. John Scott, occasioned Lamb's introduction to the public by the name, under colour of which he acquired his most brilliant reputation—"Elia." The adoption of this signature was purely accidental. His first contribution to the magazine was a description of the Old South-Sea House, where Lamb had passed a few months' noviciate as a clerk, thirty years before, and of its inmates who had long passed away; and remembering the name of a gay, light-hearted foreigner, who fluttered there at that time, he subscribed his name to the essay. It was afterwards affixed to subsequent contributions; and Lamb used it until, in his "Last Essays of Elia," he bade it a sad farewell.

The perpetual influx of visitors whom he could not repel; whom indeed he was always glad to welcome, but whose visits unstrung him, induced him to take lodgings at Dalston, to which he occasionally retired when he wished for repose. The deaths of some who were dear to him cast a melancholy tinge on his mind, as may be seen in the following:—

TO MR. WORDSWORTH.

"20th March 1822.

"My dear Wordsworth,—A letter from you is very grateful; I have not seen a Kendal postmark so long! We are pretty well, save colds and rheumatics, and a certain deadness to everything, which I think I may date from poor John's loss, and another accident or two at the same time, that has made me almost bury myself at Dalston, where yet I see more faces than I could wish. Deaths overset one, and put one out long after the recent grief. Two or three have died within this last two twelvemonths, and so many parts of me have been numbed. One sees a picture, reads an anecdote, starts a casual fancy, and thinks to tell of it to this person in preference to every other: the person is gone whom it would have peculiarly suited. It won't do for another. Every departure destroys a class of sympathies. There's Capt. Burney gone! What fun has whist now? what matters it what you lead, if you can no longer fancy him looking over you? One never hears anything, but the image of the particular person occurs with whom alone almost you would care to share the intelligence—thus one distributes oneself about—and

now for so many parts of me I have lost the market. Common natures do not suffice me. Good people, as they are called, won't serve. I want individuals. I am made up of queer points, and I want so many answering needles. The going away of friends does not make the remainder more precious. It takes so much from them as there was a common link. A. B. and C. make a party. A. dies. B. not only loses A.; but all A.'s part in C. C. loses A.'s part in B., and so the alphabet sickens by subtraction of interchangeables. I express myself muddily, *capite dolente*. I have a dulling cold. My theory is to enjoy life, but my practice is against it. I grow ominously tired of official confinement. Thirty years have I served the Philistines, and my neck is not subdued to the yoke. You don't know how wearisome it is to breathe the air of four pent walls, without relief, day after day, all the golden hours of the day between ten and four, without ease or interposition. *Tœdet me harum quotidianarum formarum*, these pestilential clerk-faces always in one's dish. O for a few years between the grave and the desk! they are the same, save that at the latter you are the outside machine. The foul enchanter ——, 'letters four do form his name'—Busirare is his name in hell—that has curtailed you of some domestic comforts, hath laid a heavier hand on me, not in present infliction, but in the taking away the hope of enfranchisement. I dare not whisper to myself a pension on this side of absolute incapacitation and infirmity, till years have sucked me dry;—*Otium cum indignitate*. I had thought in a green old age (O green thought!) to have retired to Ponder's End, emblematic name, how beautiful! in the Ware Road, there to have made up my accounts with heaven and the company, toddling about between it and Cheshunt, anon stretching, on some fine Isaac Walton morning to Hoddesdon or Amwell, careless as a beggar; but walking, walking ever till I fairly walked myself off my legs, dying walking! The hope is gone. I sit like Philomel all day (but not singing), with my breast against this thorn of a desk, with the only hope that some pulmonary affliction may relieve me. *Vide* Lord Palmerston's report of the clerks in the War-office, (Debates this morning's 'Times,') by which it appears, in twenty years as many clerks have been coughed and catarrhed out of it into their freer graves. Thank you for asking about the pictures. Milton hangs over my fire-side in Covent Garden, (when I am there,) the rest have been sold for an old song, wanting the eloquent tongue that should have set them off! You have gratified me with liking my meeting with Dodd.* For the Malvolio story—the thing is become in verity a sad task, and I eke it out with anything. If I could slip out of it I should be happy, but our chief-reputed assistants have forsaken us. The Opium-Eater crossed us once with a dazzling path, and hath as suddenly left us darkling; and, in short, I shall go on from dull to worse, because I cannot resist the booksellers' importunity—the old plea you know of authors, but I believe on my part sincere. Hartley I do not so often see; but I never see him in unwelcome hour. I thoroughly love and honour him. I send you a frozen epistle, but it is winter and dead time of the year with me. May heaven keep something like spring and summer up with you, strengthen your eyes, and make mine a little lighter to encounter with them, as I hope they shall yet and again, before all are closed.

"Yours, with every kind remembrance.

"C. L."

"I had almost forgot to say, I think you thoroughly right about presentation copies. I should like to see you print a book I should grudge to purchase for its size. Hang me, but I would have it though!"

The following letter, containing the germ of the well-known "Dissertation on Roast Pig," was addressed to Coleridge, who had received a pig as a present, and attributed it erroneously to Lamb.

TO MR. COLERIDGE.

"Dear C.—It gives me great satisfaction to hear that the pig turned out so well—they are interesting creatures at a certain age—what a pity such buds should blow out into the maturity of rank bacon! You had all some of the crackling—and brain sauce—did you remember to rub it with butter, and gently dredge it a

* See the account of the meeting between Dodd and Jem White, in Elia's Essay, "On some of the Old Actors."—Lamb's Prose Works, Vol. ii., p. 314.

little, just before the crisis? Did the eyes come away kindly, with no Œdipean avulsion? Was the crackling the colour of the ripe pomegranate? Had you no cursed compliment of boiled neck of mutton before it, to blunt the edge of delicate desire? Did you flesh maiden teeth in it? Not that I sent the pig, or can form the remotest guess what part O—— could play in the business. I never knew him give anything away in my life. He would not begin with strangers. I suspect the pig, after all, was meant for me; but at the unlucky juncture of time being absent, the present somehow went round to Highgate. To confess an honest truth, a pig is one of those things I could never think of sending away. Teals, widgeons, snipes, barn-door-fowl, ducks, geese —your tame villalio things—Welsh mutton, collars of brawn, sturgeon, fresh or pickled, your potted char, Swiss cheeses, French pies, early grapes, muscadines, I impart as freely unto my frieuds as to myself. They arc but self extended; but pardon me if I stop somewhere—where the fine feeling of beuevolence giveth a higher smack than the sensual rarity, there my friends (or any good man) may command me; but pigs are pigs, and I myself therein am nearest to myself. Nay, I should think it an affront, an undervaluing done to Nature who bestowed such a boon upon me, if in a churlish mood I parted with the precious gift. Oue of the bitterest pangs I ever felt of remorse was when a child—my kind old aunt had strained her pocket-strings to bestow a sixpenny whole plum-cake upon me. In my way home through the Borough, I met a veuerable old man, not a mendicant,—but thereabouts; a look-beggar, not a verbal petitionist; and in the coxcombry of taught-charity, I gave away the cake to him. I walked on a little in all the pride of an Evangelical peacock, when of a sudden my old aunt's kindness crossed me; the sum it was to her; the pleasure she had a right to expect that I—not the old impostor—should take in eating her cake; the cursed ingratitude by which, under the colour of a Christiau virtue, I had frustrated her cherished purpose. I sobbed, wept, and took it to heart so grievously, that I think I never suffered the like—and I was right. It was a piece of unfeeling hypocrisy, and proved a lesson to me ever after. The cake has long been masticated, consigned to dung-hill with the ashes of that unseasonable pauper.

"But when Providence, who is better to us all than our aunts, gives me a pig, remembering my temptation aud my fall, I shall endeavour to act towards it more in the spirit of the donor's purpose.

"Yours (short of pig) to command in every thing, "C. L."

In the summer of 1822, Lamb and his sister visited Paris. The following is a hasty letter addressed to Field on his rcturu.

TO MR. BARRON FIELD.

"My dear F.—I scribble hastily at office. Frank wants my letter presently. I and sister are just returned from Paris!! We have eaten frogs. It has been such a treat! Frogs are the nicest little delicate things — rabbity-flavoured. Imagine a Lilliputian rabbit! They fricassee them; but iu my mind, drest, seethed, plain, with parsley and butter, would have been the decisiou of Apicius. Paris is a glorious picturesque old city. London looks mean and new to it, as the town of Washington would, seen after it. But they have no St. Paul's, or Westminster Abbey. The Seine, so much despised by Cockneys, is exactly the size to run through a magnificent street; palaces a mile long on one side, lofty Edinbro' stone (O the glorious antiques!) houses on the other. The Thames disunites London and Southwark. I had Talma to supper with me. He has picked up, as I believe, au authentic portrait of Shakspeare. He paid a broker about 40*l*. English for it. It is painted on the one half of a pair of bellows—a lovely picture, corresponding with the folio head. The bellows has old carved *wings* round it, and round the visnomy is inscribed, as near as I remember, not divided into rhyme—I found out the rhyme—

Whom have we here
Stuck on this bellows,
But the Prince of good fellows,
Willy Shakspeare?

At top—

O base and coward luck!
To be here stuck.—Poins.

At bottom—

Nay! rather a glorious lot is to him assign'd,
Who, like the Almighty, rides upon the *wind*.—Pistol.

"This is all in old carved wooden letters. The countenance smiling, sweet, and intellectual beyond measure, even as he was immeasurable. It may be a forgery. They laugh at me and tell me, Ireland is in Paris, and has been putting off a portrait of the Black Prince. How far old wood may be imitated I cannot say. Ireland was not found out by his parchments, but by his poetry. I am confident no painter on either side the Channel could have painted any thing near like the face I saw. Again, would such a painter and forger have taken 40*l.* for a thing, if authentic, worth 4000*l.*? Talma is not in the secret, for he had not even found out the rhymes in the first inscription. He is coming over with it, and, my life to Southey's Thalaba, it will gain universal faith.

"The letter is wanted, and I am wanted. Imagine the blank filled up with all kind things.

"Our joint hearty remembrances to both of you. Yours, as ever,

"C. Lamb."

Soon after Lamb's return from Paris he became acquainted with the poet of the Quakers, Bernard Barton, who, like himself, was engaged in the drudgery of figures. The pure and gentle tone of the poems of his new acquaintance was welcome to Lamb, who had more sympathy with the truth of nature in modest guise than in the affected fury of Lord Byron, or the dreamy extravagances of Shelley. Lamb had written in "Elia" of the Society of Friends with the freedom of one, who, with great respect for the principles of the founders of their faith, had little in common with a sect who shunned the pleasures while they mingled in the business of the world; and a friendly expostulation on the part of Mr. Barton led to such cordial excuses as completely won the heart of the Quaker bard. Some expression which Lamb let fall at their meeting in London, from which Mr. Barton had supposed that Lamb objected to a Quaker's writing poetry as inconsistent with his creed, induced Mr. Barton to write to Lamb on his return to Woodbridge, who replied as follows.

TO BERNARD BARTON.

"India House, 11th Sept. 1822.

"Dear sir,—You have misapprehended me sadly, if you suppose that I meant to impute any inconsistency in your writing poetry with your religious profession. I do not remember what I said, but it was spoken sportively, I am sure—one of my levities, which you are not so used to as my older friends. I probably was thinking of the light in which your so indulging yourself would appear to Quakers, and put their objection into my own mouth. I would eat my words (provided they should be written on not very coarse paper) rather than I would throw cold water upon your, and my once, harmless occupation.

"I have read Napoleon and the rest with delight. I like them for what they are, and for what they are not. I have sickened on the modern rhodomontade and Byronism, and your plain Quakerish beauty has captivated me. It is all wholesome eates, ay, and toothsome too, and withal Quakerish. If I were George Fox, and George Fox licenser of the press, they should have my absolute *imprimatur*. I hope I have removed the impression.

"I am, like you, a prisoner to the desk. I have been chained to that galley thirty years; a long shot. I have almost grown to the wood. If no *imaginative*, I am sure I am a *figurative* writer. Do Friends allow puns? *verbal* equivocations?—they are unjustly accused of it, and I did my best in the 'Imperfect Sympathies' to vindicate them. I am very tired of clerking it, but have no remedy. Did you see a Sonnet to this purpose in the Examiner?—

'*Who* first invented work, and bound the free
And holy-day rejoicing spirit down
To the ever-haunting importunity
Of business, in the green fields and the town,
To plough, loom, anvil, spade; and oh, most sad,
To that dry drudgery at the desk's dead wood?
Who but the being unblest, alien from good,
Sabbathless Satan! he who his unglad
Task ever plies, 'mid rotatory burnings,
That round and round incalculably reel;
For wrath Divine hath made him like a wheel
In that red realm from which are no returnings;
Where, toiling and turmoiling, ever and aye,
He and his thoughts keep pensive working-day.'

"I fancy the sentiment exprest above will be nearly your own. The expression of it probably would not so well suit with a follower of John Woolman. But I do not know whether diabolism is a part of your creed, or where, indeed, to find an exposition of your creed at all. In feelings and matters not dogmatical, I hope

I am half a Quaker. Believe me, with great respect, yours, "C. Lamb.

"I shall always be happy to see or hear from you."

Encouraged by Lamb's kindness, Mr. Barton continued the correspondence, which became the most frequent in which Lamb had eugaged for many years. The following letter is in acknowledgment of a publication of Mr. Barton's, chiefly directed to oppose the theories and tastes of Lord Byron and his friends.

TO BERNARD BARTON.

"East-India House, 9th Oct. 1822.

"Dear sir,—I am ashamed not sooner to have acknowledged your letter and poem. I think the latter very temperate, very serious, and very seasouable. I do not think it will convert the club at Pisa, neither do I think it will satisfy the bigots on our side the water. Something like a parody ou the song of Ariel would please them better :

'Full fathom five the Atheist lies,
Of his bones are hell-dice made.'

"I want time and fancy to fill up the rest. I siucerely sympathise with you in your confinement. Of time, health and riches, the first in order is not last in excellence. Riches are chiefly good, because they give us time. What a weight of wearisome prison houns have I to look back aud forward to, as quite cut out of life! and the sting of the thing is, that for six houns every day I have no business which I could not contract into two, if they would let me work task-work.

"I am returning a poor letter. I was formerly a great scribbler in that way, but my hand is out of order. If I said my head too, I should not be very much out, but I will tell no tales of myself; I will therefore end (after my best thanks, with a hope to see you again some time in London), begging you to accept this letteret for a letter—a leveret makes a better present than a grown hare, and short troubles (as the old excuse goes) are best.

"I remain, dear sir, yours truly,

"C. Lamb."

The next letter will speak for itself.

TO BERNARD BARTON.

"23rd Dec. 1822.

"Dear sir,—I have been so distracted with business and one thing or other, I have not had a quiet quarter of an hour for epistolary purposes. Christmas, too, is come, which always puts a rattle into my morning scull. It is a visiting, unquiet, unquakerish season. I get more aud more in love with solitude, and proportionately hampered with company. I hope you have some holidays at this period. I have one day—Christmas-day; alas! too few to commemorate the season. All work and no play dulls me. Company is not play, but many times hard work. To play, is for a man to do what he pleases, or to do nothing—to go about soothing his particnlar fancies. I have lived to a time of life to have outlived the good hours, the nine-o'clock suppers, with a bright hour or two to clear up in afterwards. Now you cannot get tea before that hour, and then sit gaping, music-bothered perhaps, till half-past twelve brings up the tray; and what you steal of convivial enjoyment after, is heavily paid for in the disquiet of to-morrow's head.

"I am pleased with your liking 'John Woodvil,' and amused with your knowledge of our drama being confined to Shakspeare and Miss Baillie. What a world of fine territory between Land's End and Johnny Groat's have you missed traversing! I could almost envy you to have so much to read. I feel as if I had read all the books I want to read. Oh! to forget Fielding, Steele, &c. &c. and read 'em *new!*

"Can you tell me a likely place where I could pick up, cheap, Fox's Journal? There are no Quaker circulatiug libraries! Elwood, too, I must have. I rather grudge that S—— has taken up the history of your people; I am afraid he will put in some levity. I am afraid I am not quite exempt from that fault iu certain magazine articles, where I have introduced mention of them. Were they to do again, I would reform them. Why should not you write a poetical account of your old worthies, deducing them from Fox to Woolman? but I remember you did talk of something of that kind, as a counterpart to the 'Ecclesiastical Sketches.' But would not a poem be more consecutive than a string of sonnets? You have no martyrs *quite to the fire*, I think, among

you; but plenty of heroic confessors, spirit-martyrs, lamb-lions. Think of it; it would be better than a series of sonnets on 'Eminent Bankers.' I like a hit at our way of life, though it does well for me, better than any thing short of *all one's time to one's self*; for which alone I rankle with envy at the rich. Books are good, and pictures are good, and money to buy them therefore good, but to buy *time!* in other words, life!

"The 'Compliments of the Time' to you, should end my letter; to a Friend, I suppose, I must say the 'Sincerity of the Season:' I hope they both mean the same. With excuses for this hastily-penned note, believe me, with great respect, "C. LAMB."

In this winter Mr. Walter Wilson, one of the friends of Lamb's youth, applied to him for information respecting De Foe, whose life he was about to write. The renewal of the acquaintance was very pleasant to Lamb; who many years before used to take daily walks with Wilson, and to call him "brother." The following is Lamb's reply.

TO MR. WALTER WILSON.

"E. I. H., 16th December 1822.

"Dear Wilson,—*Lightning*, I was going to call you. You must have thought me negligent in not answering your letter sooner. But I have a habit of never writing letters but at the office; 'tis so much time cribbed out of the Company; and I am but just got out of the thick of a tea-sale, in which most of the entry of notes, deposits, &c., usually falls to my share.

"I have nothing of De Foe's but two or three novels, and the 'Plague History.' I can give you no information about him. As a slight general character of what I remember of them (for I have not look'd into them latterly), I would say that in the appearance of *truth*, in all the incidents and conversations that occur in them, they exceed any works of fiction I am acquainted with. It is perfect illusion. The *author* never appears in these self-narratives (for so they ought to be called, or rather auto-biographies), but the *narrator* chains us down to an implicit belief in everything he says. There is all the minute detail of a log-book in it. Dates are painfully pressed upon the memory. Facts are repeated over and over in varying phrases, till you cannot choose but believe them. It is like reading evidence given in a court of justice. So anxious the story-teller seems that the truth should be clearly comprehended, that when he has told us a matter-of fact, or a motive, in a line or two farther down he *repeats* it, with his favourite figure of speech, 'I say,' so and so, though he had made it abundantly plain before. This is in imitation of the common people's way of speaking, or rather of the way in which they are addressed by a master or mistress, who wishes to impress something upon their memories, and has a wonderful effect upon matter-of-fact readers. Indeed, it is to such principally that he writes. His style is everywhere beautiful, but plain and *homely*. Robinson Crusoe is delightful to all ranks and classes, but it is easy to see that it is written in phraseology peculiarly adapted to the lower conditions of readers; hence it is an especial favourite with seafaring men, poor boys, servant-maids, &c. His novels are capital kitchen-reading, while they are worthy, from their deep interest, to find a shelf in the libraries of the wealthiest, and the most learned. His passion for *matter-of-fact narrative* sometimes betrayed him into a long relation of common incidents, which might happen to any man, and have no interest but the intense appearance of truth in them, to recommend them. The whole latter half or two thirds of 'Colonel Jack' is of this description. The beginning of 'Colonel Jack' is the most affecting natural picture of a young thief that was ever drawn. His losing the stolen money in the hollow of a tree, and finding it again when he was in despair, and then being in equal distress at not knowing how to dispose of it, and several similar touches in the early history of the Colonel, evince a deep knowledge of human nature; and putting out of question the superior *romantic* interest of the latter, in my mind very much exceed Crusoe. 'Roxana' (first edition) is the next in interest, though he left out the best part of it in subsequent editions from a foolish hypercriticism of his friend Southerne. But 'Moll Flanders,' the 'Account of the Plague,' &c. are all of one family, and have the same stamp of character. Believe me, with friendly recollections, *Brother* (as I used to call you),

"Yours, "C. LAMB."

How bitterly Lamb felt his East-India bondage, has abundantly appeared from his letters during many years. Yet there never was wanting a secret consciousness of the benefits which it ensured for him, the precious independence which he won by his hours of toil, and the freedom of his mind, to work only "at its own sweet will," which his confinement to the desk obtained. This sense of the blessings which a fixed income, derived from ascertained duties, confers, was nobly expressed in reference to a casual fancy in one of the letters of his fellow in clerkly as well as in poetical labours, Bernard Barton—a fancy as alien to the habitual thoughts of his friend, as to his own—for no one has pursued a steadier course on the weary way of duty than the poet whose brief dream of literary engrossment incited Lamb to make a generous amends to his ledger for all his unjust reproaches. The references to the booksellers have the colouring of fantastical exaggeration, by which he delighted to give effect to the immediate feeling; but making allowance for this mere play of fancy, how just is the following advice—how wholesome for every youth who hesitates whether he shall abandon the certain reward of plodding industry for the splendid miseries of authorship* !

TO BERNARD BARTON.

"9th January 1823.

"Throw yourself on the world without any rational plan of support, beyond what the chance employ of booksellers would afford you !

"Throw yourself rather, my dear sir, from the steep Tarpeian rock, slap-dash headlong upon iron spikes. If you have but five consolatory minutes between the desk and the bed, make much of them, and live a century in them, rather than turn slave to the booksellers. They are Turks and Tartars when they have poor authors at their beck. Hitherto you have been at arm's length from them. Come not within their grasp. I have known many authors want for bread, some repining, others enjoying the blessed security of a counting-house, all agreeing they had rather have been tailors, weavers—what not ? rather than the things they were. I have known some starved, some to go mad, one dear friend literally dying in a workhouse. You know not what a rapacious set these booksellers are. Ask even Southey, who (a single case almost) has made a fortune by book-drudgery, what he has found them. Oh, you know not, may you never

* It is singular that, some years before, Mr. Barton had received similar advice from a very different poet—Lord Byron. As the letter has never been published, and it may be interesting to compare the expressions of two men so different on the same subject, I subjoin it here:—

"TO BERNARD BARTON, ESQ.

"St. James' Street, June 1, 1812.

"Sir—The most satisfactory answer to the concluding part of your letter is, that Mr. Murray will republish your volume, if you still retain your inclination for the experiment, which I trust will be successful. Some weeks ago my friend Mr. Rogers showed me some of the stanzas in MS., and I then expressed my opinion of their merit, which a further perusal of the printed volume has given me no reason to revoke. I mention this, as it may not be disagreeable to you to learn, that I entertained a very favourable opinion of your powers before I was aware that such sentiments were reciprocal. Waving your obliging expressions as to my own productions, for which I thank you very sincerely, and assure you that I think not lightly of the praise of one whose approbation is valuable; will you allow me to talk to you candidly, not critically, on the subject of yours? You will not suspect me of a wish to discourage, since I pointed out to the publisher the propriety of complying with your wishes. I think more highly of your poetical talents than it would perhaps gratify you to have expressed, for I believe, from what I observe of your mind, that you are above flattery. To come to the point, you deserve success; but we knew before Addison wrote his Cato, that desert does not always command it. But suppose it attained,

'You know what ills the author's life assail,
Toil, envy, want, the patron, and the jail.'

Do not renounce writing, *but never trust entirely to authorship*. If you have a profession, retain it; it will be like Prior's fellowship, a last and sure resource. Compare Mr. Rogers with other authors of the day; assuredly he is among the first of living poets, but is it to that he owes his station in society, and his intimacy in the best circles?—no, it is to his prudence and respectability. The world (a bad one, I own) courts him because he has no occasion to court it. He is a poet, nor is he less so because he is something more. I am not sorry to hear that you were not tempted by the vicinity of Capel Lofft, Esq.—though, if he had done for you what he has for the Bloomfields, I should never have laughed at his rage for patronizing. But a truly well-constituted mind will ever be independent. That you may be so is my sincere wish; and if others think as well of your poetry as I do, you will have no cause to complain of your readers. Believe me,

"Your obliged and obedient servant,

"BYRON."

know, the miseries of subsisting by authorship! 'Tis a pretty appendage to a situation like yours or mine; but a slavery, worse than all slavery, to be a bookseller's dependant, to drudge your brains for pots of ale, and breasts of mutton, *to change your* FREE THOUGHTS *and* VOLUNTARY NUMBERS *for ungracious* TASK-WORK. The booksellers hate us. The reason I take to be, that contrary to other trades, in which the master gets all the credit, (a jeweller or silversmith for instance,) and the journeyman, who really does the fine work, is in the back-ground: in *our* work the world gives all the credit to us, whom *they* consider as *their* journeymen, and therefore do they hate us, and cheat us, and oppress us, and would wring the blood of us out, to put another sixpence in their mechanic pouches!

"Keep to your bank, and your bank will keep you. Trust not to the publie; you may hang, starve, drown yourself for anything that worthy *personage* cares. I bless every star, that Providence, not seeing good to make me independent, has seen it next good to settle me upon the stable foundation of Leadenhall. Sit down, good B. B., in the banking-offiee; what! is there not from six to eleven P.M. six days in the week, and is there not all Sunday? Fie, what a superfluity of man's time, if you could think so! Enough for relaxation, mirth, converse, poetry, good thoughts, quiet thoughts. O the corroding, torturing, tormenting thoughts, that disturb the brain of the unlucky wight, who must draw upon it for daily sustenance! Henceforth I retract all my fond complaints of mercantile employment; look upon them as lovers' quarrels. I was but half in earnest. Welcome dead timber of the desk, that gives me life. A little grumbling is a wholesome medicine for the spleen, but in my inner heart do I approve and embrace this our close, but unharassing way of life. I am quite serious. If you can send me Fox, I will not keep it *six weeks*, and will return it, with warm thanks to yourself and friend, without blot or dog's-ear. You will much oblige me by this kindness.

"Yours truly, "C. LAMB."

Lamb thus communicated to Mr. Barton his prosecution of his researches into Primitive Quakerism.

TO BERNARD BARTON.

"February 1823.

"My dear sir,—I have read quite through the ponderous folio of George Fox. Pray how may I return it to Mr. Shewell, at Ipswich? I fear to send such a treasure by a stage-coach; not that I am afraid of the coachman or the guard *reading it*, but it might be lost. Can you put me in a way of sending it safely? The kind-hearted owner trusted it to me for six *months;* I think I was about as many *days* in getting through it, and I do not think that I skipt a word of it. I have quoted G. F. in my 'Quaker's Meeting,' as having said he was 'lifted up in spirit,' (which I felt at the time to be not a Quaker phrase,) 'and the judge and the jury were as dead men under his feet.' I find no such words in his journal, and I did not get them from Shewell, and the latter sentence I am sure I did not mean to invent; I must have put same other Quaker's words into his mouth. Is it a fatality in me, that everything I touch turns into 'a lie?' I once quoted two lines from a translation of Dante, which Hazlitt very greatly admired, and quoted in a book as proof of the stupendous power of that poet, but no such lines are to be found in the translation, which has been searched for the purpose. I must have dreamed them, for I am quite certain I did not forge them knowingly. What a misfortune to have a lying memory! Your description of Mr. M——'s place makes me long for a pippin and some caraways, and a cup of sack, in his orchard, when the sweets of the night come in. Farewell.

"C. LAMB."

In the beginning of the year 1823, the "Essays of Elia," collected in a volume, were published by Messrs. Taylor and Hessey, who had become the proprietors of the "London Magazine." The book met with a rapid sale, while the magazine in which its contents had appeared, declined. The anecdote of the three Quakers gravely walking out of the inn where they had taken tea on the road, on an extortionate demand, one after the other, without paying anything*, had excited some gentle remonstrance on the part of Barton's sister, to which Lamb thus replied.

* See Elia's "Imperfect Sympathies."—Prose Works, 8vo edit., p. 35.

TO BERNARD BARTON.

"March 11th, 1823.

"Dear sir,—The approbation of my little book by your sister is very pleasing to me. The Quaker incident did not happen to me, but to Carlisle the surgeon, from whose mouth I have twice heard it, at an interval of ten or twelve years, with little or no variation, and have given it exactly as I could remember it. The gloss which your sister or you have put upon it, does not strike me as correct. Carlisle drew no inference from it against the honesty of the Quakers, but only in favour of their surprising coolness; that they should be capable of committing a good joke, with an utter insensibility to its being any jest at all. I have reason to believe in the truth of it, because, as I have said, I heard him repeat it without variation at such an interval. The story loses sadly in print, for Carlisle is the best story-teller I ever heard. The idea of the discovery of roasting pigs I also borrowed, from my friend Manning, and am willing to confess both my plagiarisms. Should fate so order it that you shall be in town with your sister, mine bids me say, that she shall have great pleasure in being introduced to her.

* * * * *

"They have dragged me again into the magazine, but I feel the spirit of the thing in my own mind quite gone. 'Some brains' (I think Ben Jonson says it) 'will endure but one skimming.' We are about to have an inundation of poetry from the Lakes—Wordsworth and Southey are coming up strong from the north. How did you like Hartley's sonnets? The first, at least, is vastly fine. I am ashamed of the shabby letters I send, but I am by nature anything but neat. Therein my mother bore me no Quaker. I never could seal a letter without dropping the wax on one side, besides scalding my fingers. I never had a seal, too, of my own. Writing to a great man lately, who is moreover very heraldic, I borrowed a seal of a friend, who by the female side claims the protectoral arms of Cromwell. How they must have puzzled my correspondent! My letters are generally charged as double at the Post-office, from their inveterate clumsiness of foldure; so you must not take it disrespectful to yourself, if I send you such ungainly scraps. I think I lose 100*l.* a year at the India House, owing solely to my want of neatness in making up accounts. How I puzzle 'em out at last is the wonder. I have to do with millions!

"It is time to have done my incoherencies.

"Believe me, yours truly,

"C. Lamb."

Lamb thus records a meeting with the poets.

TO BERNARD BARTON.

"April 1823.

"Dear sir,—I wished for you yesterday. I dined in Parnassus, with Wordsworth, Coleridge, Rogers, and Tom Moore,—half the poetry of England constellated and clustered in Gloucester Place! It was a delightful evening! Coleridge was in his finest vein of talk—had all the talk; and let 'em talk as they will of the envy of poets, I am sure not one there but was content to be nothing but a listener. The Muses were dumb, while Apollo lectured, on his and their fine art. It is a lie that poets are envious; I have known the best of them, and can speak to it, that they give each other their merits, and are the kindest critics as well as the best authors. I am scribbling a muddy epistle with an aching head, for we did not quaff Hippocrene last night; marry, it was hippocrass rather. Pray accept this as a letter in the mean time.

"C. L."

Here is an apology for a letter, referring to a seal used on the letter to which this is an answer—the device was a pelican feeding her young from her own breast.

TO BERNARD BARTON.

"May 1823.

"Dear sir,—I am vexed to be two letters in your debt, but I have been quite out of the vein lately. A philosophical treatise is wanting, of the causes of the backwardness with which persons after a certain time of life set about writing a letter. I always feel as if I had nothing to say, and the performance generally justifies the presentiment.

"I do not exactly see why the goose and little goslings should emblematize *a Quaker-poet that has no children* or but one. But after all perhaps it is a pelican. The '*Mene, Mene,*

*Tekel, Upharsin'* around it I cannot decipher. The songster of the night pouring out her effusions amid an audience of madge owlets, would be at least intelligible. A full pause here comes upon me as if I had not a word more left. I will shake my brain. Once! Twice!—nothing comes up. George Fox recommends waiting on these occasions. I wait. Nothing comes. G. Fox—that sets me off again. I have finished the 'Journal,' and 400 more pages of the '*Doctrinals*,' which I picked up for 7s. 6d. If I get on at this rate, the society will be in danger of having two Quaker poets to patronize.

"Believe me cordially yours,

"C. Lamb."

The following letter was addressed to Mr. Procter, in acknowledgment of a miniature of Pope which he had presented to Lamb.

TO MR. PROCTER.

"April 13th 1823.

"Dear Lad,—You must think me a brute beast, a rhinoceros, never to have acknowledged the receipt of your precious present. But indeed I am none of those shocking things, but have arrived at that indisposition to letter-writing, which would make it a hard exertion to write three lines to a king to spare a friend's life. Whether it is that the Magazine paying me so much a page, I am loath to throw away composition—how much a sheet do you give your correspondents? I have hung up Pope, and a gem it is, in my town room; I hope for your approval. Though it accompanies the 'Essay on Man,' I think that was not the poem he is here meditating. He would have looked up, somehow affectedly, if he were just conceiving 'Awake, my St. John.' Neither is he in the 'Rape of the Lock' mood exactly. I think he has just made out the last lines of the 'Epistle to Jervis,' between gay and tender,

'And other beauties envy Worsley's eyes.'

"I'll be hanged if that isn't the line. He is brooding over it, with a dreamy phantom of Lady Mary floating before him. He is thinking which is the earliest possible day and hour that she will first see it. What a miniature piece of gentility it is! Why did you give it me? I do not like you enough to give you anything so good.

"I have dined with T. Moore and breakfasted with Rogers, since I saw you; have much to say about them when we meet, which I trust will be in a week or two. I have been over-watched and over-poeted since Wordsworth has been in town. I was obliged for health sake to wish him gone, but now he is gone I feel a great loss. I am going to Dalston to recruit, and have serious thoughts of—altering my condition, that is, of taking to sobriety. What do you advise me?

"Rogers spake very kindly of you, as every body does, and none with so much reason as your "C. L."

## CHAPTER XIII.

[1823.]

Lamb's Controversy with Southey.

In the year 1823, Lamb appeared, for the first and only time of his life, before the public as an assailant; and the object of his attack was one of his oldest and fastest friends, Mr. Southey. It might, indeed, have been predicted of Lamb, that if ever he *did* enter the arena of personal controversy, it would be with one who had obtained a place in his affection; for no motive less powerful than the resentment of friendship which deemed itself wounded, could place him in a situation so abhorrent to his habitual thoughts. Lamb had, up to this time, little reason to love reviews or reviewers; and the connexion of Southey with "The Quarterly Review," while he felt that it raised, and softened, and refined the tone of that powerful organ of a great party, sometimes vexed him for his friend. His indignation also had been enlisted on behalf of Hazlitt and Hunt, who had been attacked in this work in a manner which he regarded as unfair; for the critics had not been content with descanting on the peculiarities in the style and taste of the one, or reprobating the political or personal vehemence of the other,—which were fair subjects of controversy,—but spoke of them with a contempt which every man of letters had a right to resent as unjust. He had been much annoyed by an allusion to himself in an article on "Hazlitt's Political Essays," which appeared in the Review for November 1819, as "one whom we should wish to see in more respectable company;" for he felt a compliment paid him, at the expense of a friend, as a

grievance far beyond any direct attack on himself. He was also exceedingly hurt by a reference made in an article on Dr. Reid's work "On Nervous Affections," which appeared in July 1822, to an essay which he had contributed some years before to a collection of tracts published by his friend, Mr. Basil Montague, on the effect of spirituous liquors, entitled "The Confessions of a Drunkard." The contribution of this paper is a striking proof of the prevalence of Lamb's personal regards over all selfish feelings and tastes; for no one was less disposed than he to Montague's theory or practice of abstinence; yet he was willing to gratify his friend by this terrible picture of the extreme effects of intemperance, of which his own occasional deviations from the right line of sobriety had given him hints and glimpses. The reviewer of Dr. Reid, adverting to this essay, speaks of it as "a fearful picture of the consequences of intemperance, which WE happen to know is a true tale." How far it was from actual truth, the "Essays of Elia," the production of a later day, in which the maturity of his feeling, humour, and reason is exhibited, may sufficiently witness. These articles were not written by Mr. Southey; but they prepared Lamb to feel acutely any attack from the Review; and a paragraph in an article in the number for July 1823, entitled "Progress of Infidelity," in which he recognised the hand of his old friend, gave poignancy to all the painful associations which had arisen from the same work, and concentrated them in one bitter feeling. After recording some of the confessions of unbelievers of the wretchedness which their infidelity brought on them, Mr. Southey thus proceeded:—

"Unbelievers have not always been honest enough thus to express their real feelings; but this we know concerning them, that when they have renounced their birthright of hope, they have not been able to divest themselves of fear. From the nature of the human mind, this might be presumed, and in fact it is so. They may deaden the heart and stupify the conscience, but they cannot destroy the imaginative faculty. There is a remarkable proof of this in 'Elia's Essays,' a book which wants only a sounder religious feeling, to be as delightful as it is original. In that upon 'Witches and the other Night Fears,' he says, 'It is not book, or picture, or the stories of foolish servants, which create these terrors in children; they can at most but give them a direction. Dear little T. H., who of all children has been brought up with the most scrupulous exclusion of every taint of superstition, who was never allowed to hear of goblin or apparition, or scarcely to be told of bad men, or to hear or read of any distressing story, finds all this world of fear, from which he has been so rigidly excluded *ab extra*, in his own "thick-coming fancies," and from his little midnight pillow this nurse-child of optimism will start at shapes, unborrowed of tradition, in sweats to which the reveries of the well-damned murderer are tranquillity.'—This poor child, instead of being trained up in the way he should go, had been bred in the ways of modern philosophy; he had systematically been prevented from knowing anything of that Saviour who said, 'Suffer little children to come unto me, and forbid them not, for of such is the kingdom of heaven;' care had been taken that he should not pray to God, nor lie down at night in reliance upon his good providence! Nor let it be supposed that terrors of imagination belong to childhood alone. The reprobate heart, which has discarded all love of God, cannot so easily rid itself of the fear of the devil; and even when it succeeds in that also, it will then create a hell for itself. We have heard of unbelievers who thought it probable that they should be awake in their graves; and this was the opinion for which they had exchanged a Christian's hope of immortality!"

The allusion in this paragraph was really, as Lamb was afterwards convinced, intended by Mr. Southey to assist the sale of the book. In haste, having expunged some word which he thought improper, he wrote "*sounder* religious feeling," not satisfied with the epithet, but meaning to correct it in the proof, which unfortunately was never sent him. Lamb saw it on his return from a month's pleasant holidays at Hastings, and expressed his first impression respecting it in a letter.

TO BERNARD BARTON.

"July 1823.

"Dear Sir,—I have just returned from Hastings, where are exquisite views and walks, and

where I have given up my soul to walking, and I am now suffering sedentary contrasts. I am a long time reconciling to town after one of these excursions. Home is become strange, and will remain so yet awhile; *home is the most unforgiving of friends, and always resents absence;* I know its old cordial looks will return, but they are slow in clearing up. That is one of the features of this our galley-slavery, that peregrination ended makes things worse. I felt out of water (with all the sea about me) at Hastings; and just as I had learned to domiciliate there, I must come back to find a home which is no home. I abused Hastings, but learned its value. There are spots, inland bays, &c., which realise the notions of Juan Fernandez. The best thing I lit upon by accident was a small country church, (by whom or when built unknown,) standing bare and single in the midst of a grove, with no house or appearance of habitation within a quarter of a mile, only passages diverging from it through beautiful woods to so many farm-houses. There it stands like the first idea of a church, before parishioners were thought of, nothing but birds for its congregation; or like a hermit's oratory (the hermit dead), or a mausoleum; its effects singularly impressive, like a church found in a desert isle to startle Crusoe with a home image: you must make out a vicar and a congregation from fancy, for surely none come there; yet it wants not its pulpit, and its font, and all the seemly additaments of *our* worship.

"Southey has attacked 'Elia' on the score of infidelity, in the Quarterly article, 'Progress of Infidelity.' He might have spared an old friend such a construction of a few careless flights, that meant no harm to religion; but I love and respect Southey, and will not retort. I hate his review, and his being a reviewer. The hint he has dropped will knock the sale of the book on the head, which was almost at a stop before. Let it stop,—there is corn in Egypt while there is cash at Leadenhall! You and I are something besides being writers, thank God!

"Yours truly, "C. L."

This feeling was a little diverted by the execution of a scheme, rather suddenly adopted, of removing to a neat cottage at Islington, where Lamb first found himself installed in the dignity of a householder. He thus describes his residence:—

TO BERNARD BARTON.

"2d September 1823.

"Dear B. B.—What will you say to my not writing? You cannot say I do not write now. When you come Londonward, you will find me no longer in Covent Garden; I have a cottage in Colebrook Row, Islington;—a cottage, for it is detached; a white house, with six good rooms in it; the New River (rather elderly by this time) runs (if a moderate walking pace can be so termed) close to the foot of the house; and behind is a spacious garden, with vines (I assure you); pears, strawberries, parsnips, leeks, carrots, cabbages, to delight the heart of old Alcinous. You enter without passage into a cheerful dining-room, all studded over and rough with old books; and above is a lightsome drawing-room, three windows, full of choice prints. I feel like a great lord, never having had a house before.

"The 'London,' I fear, falls off. I linger among its creaking rafters, like the last rat; it will topple down if they don't get some buttresses. They have pulled down three; Hazlitt, Procter, and their best stay, kind, light-hearted W——, their Janus. The best is, neither of our fortunes is concerned in it.

"I heard of you from Mr. P—— this morning, and that gave a fillip to my laziness, which has been intolerable; but I am so taken up with pruning and gardening, quite a new sort of occupation to me. I have gathered my jargonels, but my Windsor pears are backward. The former were of exquisite raciness. I do now sit under my own vine, and contemplate the growth of vegetable nature. I can now understand in what sense they speak of *father Adam*. I recognise the paternity, while I watch my tulips. I almost feel with him too; for the first day I turned a drunken gardener (as he let in the serpent) into my Eden, and he laid about him, lopping off some choice boughs, &c. which hung over from a neighbour's garden, and in his blind zeal laid waste a shade, which had sheltered their window from the gaze of passers-by. The old gentlewoman (fury made her not handsome) could scarcely be reconciled by all my fine words.

There was no buttering her parsnips. She talked of the law. What a lapse to commit on the first day of my happy 'garden state!'

"I hope you transmitted the Fox Journal to its owner, with suitable thanks. Pray accept this for a letter, and believe me with sincere regards,

"Yours, "C. L."

In the next letter to Barton, Lamb referred to an intended letter to Southey in the Magazine.

TO BERNARD BARTON.

"September 1823.

"Dear Sir,—I have again been reading your 'Stanzas on Bloomfield,' which are the most appropriate that can be imagined,—sweet with Doric delicacy. I like that,—

'Our own more chaste Theocritus'—

just hinting at the fault of the Grecian. I love that stanza ending with,

'Words, phrases, fashions, pass away;
But truth and nature live through all.'

But I shall omit in my own copy the one stanza which alludes to Lord B. I suppose. It spoils the sweetness and continuity of the feeling. Cannot we think of Burns, or Thomson, without sullying the thought with a reflection out of place upon Lord Rochester? These verses might have been inscribed upon a tomb; are in fact an epitaph; satire does not look pretty upon a tomb-stone. Besides, there is a quotation in it, always bad in verse, seldom advisable in prose. I doubt if their having been in a paper will not prevent T. and H. from insertion, but I shall have a thing to send in a day or two, and shall try them. Omitting that stanza, a very little alteration is wanting in the beginning of the next. You see I use freedom. How happily (I flatter not) you have brought in his subjects; and (I suppose) his favourite measure, though I am not acquainted with any of his writings but the 'Farmer's Boy.' He dined with me once, and his manners took me exceedingly.

"I rejoice that you forgive my long silence. I continue to estimate my own roof comforts highly. How could I remain all my life a lodger? My garden thrives (I am told), though I have yet reaped nothing but some tiny salads, and withered carrots. But a garden's a garden anywhere, and twice a garden in London.

* * * * * *

"Do you go on with your 'Quaker Sonnets?' have 'em ready with 'Southey's Book of the Church.' I meditate a letter to S. in the 'London,' which perhaps will meet the fate of the Sonnet.

"Excuse my brevity, for I write painfully at office, liable to a hundred callings off; and I can never sit down to an epistle elsewhere. I read or walk. If you return this letter to the Post-office, I think they will return fourpence, seeing it is but half a one. Believe me, though, "Entirely yours, "C. L."

The contemplated expostulation with Southey was written, and appeared in the 'London Magazine for October 1823.' Lamb did not print it in any subsequent collection of his essays; but I give it now, as I have reason to know that its publication will cause no painful feelings in the mind of Mr. Southey, and as it forms the only ripple on the kindliness of Lamb's personal and literary life.

LETTER OF ELIA TO ROBERT SOUTHEY, ESQ.

"Sir,—You have done me an unfriendly office, without perhaps much considering what you were doing. You have given an ill name to my poor lucubrations. In a recent paper on Infidelity, you usher in a conditional commendation of them with an exception; which, preceding the encomium, and taking up nearly the same space with it, must impress your readers with the notion, that the objectionable parts in them are at least equal in quantity to the pardonable. The censure is in fact the criticism; the praise—a concession merely. Exceptions usually follow, to qualify praise or blame. But there stands your reproof, in the very front of your notice, in ugly characters, like some bugbear, to frighten all good Christians from purchasing. Through you I am become an object of suspicion to preceptors of youth, and fathers of families. '*A book, which wants only a sounder religious feeling to be as delightful as it is original.*' With no further explanation, what must your readers conjecture, but that my little volume is some vehicle for heresy or infidelity? The quotation, which you honour me by subjoining, oddly enough,

is of a character which bespeaks a temperament in the writer the very reverse of *that* your reproof goes to insinuate. Had you been taxing me with superstition, the passage would have been pertinent to the censure. Was it worth your while to go so far out of your way to affront the feelings of an old friend, and commit yourself by an irrelevant quotation, for the pleasure of reflecting upon a poor child, an exile at Genoa?

"I am at a loss what particular essay you had in view (if my poor ramblings amount to that appellation) when you were in such a hurry to thrust in your objection, like bad news, foremost.—Perhaps the paper on 'Saying Graces' was the obnoxious feature. I have endeavoured there to rescue a voluntary duty—good in place, but never, as I remember, literally commanded—from the charge of an undecent formality. Rightly taken, sir, that paper was not against graces, but want of grace; not against the ceremony, but the carelessness and slovenliness so often observed in the performance of it.

"Or was it *that* on the 'New Year'—in which I have described the feelings of the merely natural man, on a consideration of the amazing change, which is supposable to take place on our removal from this fleshly scene? If men would honestly confess their misgivings (which few men will) there are times when the strongest Christian of us, I believe, has reeled under questionings of such staggering obscurity. I do not accuse you of this weakness. There are some who tremblingly reach out shaking hands to the guidance of Faith—others who stoutly venture into the dark (their Human Confidence their leader, whom they mistake for Faith); and, investing themselves beforehand with cherubic wings, as they fancy, find their new robes as familiar, and fitting to their supposed growth and stature in godliness, as the coat they left off yesterday—some whose hope totters upon crutches—others who stalk into futurity upon stilts.

"The contemplation of a Spiritual World,—which, without the addition of a misgiving conscience, is enough to shake some natures to their foundation—is smoothly got over by others, who shall float over the black billows, in their little boat of No-Distrust, as unconcernedly as over a summer sea. The difference is chiefly constitutional.

"One man shall love his friends and his friends' faces; and, under the uncertainty of conversing with them again, in the same manner and familiar circumstances of sight, speech, &c. as upon earth—in a moment of no irreverent weakness—for a dream-while—no more—would be almost content, for a reward of a life of virtue (if he could ascribe such acceptance to his lame performances), to take up his portion with those he loved, and was made to love, in this good world, which he knows—which was created so lovely, beyond his deservings. Another, embracing a more exalted vision—so that he might receive indefinite additaments of power, knowledge, beauty, glory, &c.—is ready to forego the recognition of humbler individualities of earth, and the old familiar faces. The shapings of our heavens are the modifications of our constitution; and Mr. Feeble Mind, or Mr. Great Heart, is born in every one of us.

"Some (and such have been accounted the safest divines) have shrunk from pronouncing upon the final state of any man; nor dare they pronounce the case of Judas to be desperate. Others (with stronger optics), as plainly as with the eye of flesh, shall behold a *given king* in bliss, and a *given chamberlain* in torment; even to the eternising of a cast of the eye in the latter, his own self-mocked and good-humouredly-borne deformity on earth, but supposed to aggravate the uncouth and hideous expression of his pangs in the other place. That one man can presume so far, and that another would with shuddering disclaim such confidences, is, I believe, an effect of the nerves purely.

"If in either of these papers, or elsewhere, I have been betrayed into some levities—not affronting the sanctuary, but glancing perhaps at some of the outskirts and extreme edges, the debateable land between the holy and the profane regions—(for the admixture of man's inventions, twisting themselves with the name of the religion itself, has artfully made it difficult to touch even the alloy, without, in some men's estimation, soiling the fine gold)—if I have sported within the purlieus of serious matter—it was, I dare say, a humour—be not startled, sir—which I have unwittingly derived

from yourself. You have all your life been making a jest of the Devil. Not of the scriptural meaning of that dark essence—personal or allegorical; for the nature is nowhere plainly delivered. I acquit you of intentional irreverence. But indeed you have made wonderfully free with, and been mighty pleasant upon, the popular idea and attributes of him. A Noble Lord, your brother Visionary, has scarcely taken greater liberties with the material keys, and merely Catholic notion of St. Peter.—You have flattered him in prose: you have chanted him in goodly odes. You have been his Jester; volunteer Laureat, and self-elected Court Poet to Beelzebub.

"You have never ridiculed, I believe, what you thought to be religion, but you are always girding at what some pious, but perhaps mistaken folks, think to be so. For this reason I am sorry to hear, that you are engaged upon a life of George Fox. I know you will fall into the error of intermixing some comic stuff with your seriousness. The Quakers tremble at the subject in your hands. The Methodists are shy of you, upon account of *their* founder. But, above all, our Popish brethren are most in your debt. The errors of that church have proved a fruitful source to your scoffing vein. Their Legend has been a Golden one to you. And here your friends, sir, have noticed a noteable inconsistency. To the imposing rites, the solemn penances, devout austerities of that communion; the affecting though erring piety of their hermits; the silence and solitude of the Chartreux—their crossings, their holy waters—their Virgin, and their saints—to these, they say, you have been indebted for the best feelings, and the richest imagery, of your Epic poetry. You have drawn copious drafts upon Loretto. We thought at one time you were going post to Rome—but that in the facetious commentaries, which it is your enstom to append so plentifully, and (some say) injudiciously, to your loftiest performanees in this kind, you spurn the uplifted toe, which you but just now seemed to court; leave his holiness in the lurch; and show him a fair pair of Protestant heels under your Romish vestment. When we think you already at the wicket, suddenly a violent cross wind blows you transverse—

'Ten thousand leagues awry ——————
—————— Then might we see
Cowls, hoods, and habits, with their wearers, tost
And flutter'd into rags; then reliques, beads,
Indulgenees, dispenses, pardons, bulls,
The sport of winds.'

You pick up pence by showing the hallowed bones, shrine, and crucifix; and you take money a seeond time by exposing the trick of them afterwards. You carry your verse to Castle Angelo for sale in a morning; and swifter than a pedlar can transmute his pack, you are at Canterbury with your prose ware before night.

"Sir, is it that I dislike you in this merry vein?, The very reverse. No countenanee beeomes an intelligent jest better than your own. It is your grave aspect, when you look awful upon your poor friends, whieh I would depreeate.

"In more than one plaee, if I mistake not, you have been pleased to compliment me at the expense of my companions. I cannot aceept your compliment at sueh a priee. The upbraiding a man's poverty naturally makes him look about him, to see whether he be so poor indeed as he is presumed to be. You have put me upon counting my riches. Really, sir, I did not know I was so wealthy in the artiele of friendships. There is ——, and ——, whom you never heard of, but exemplary characters both, and excellent churchgoers; and N., mine and my father's friend for nearly half a century; and the enthusiast for Wordsworth's poetry, ——, a little tainted with Socinianism, it is to be feared, but constant in his attaehments, and a capital critic; and ——, a sturdy old Athanasian, so that sets all to rights again; and W., the light, and warm-as-light hearted, Janus of the London; and the translator of Dante, still a curate, modest and amiable C.; and Allan C., the large-hearted Scot; and P—r, candid and affeetionate as his own poetry; and A—p, Coleridge's friend; and G—n, his more than friend; and Coleridge himself, the same to me still, as in those old evenings, when we used to sit and speculate (do you remember them, sir?) at our old Salutation tavern, upon Pantisocracy and golden days to come on earth; and W——th (why, sir, I might drop my rent-roll here; sueh goodly farms and manors have I reckoned up already. In what possession has not this last name alone estated me!—but I will go

on)—and M., the noble-minded kinsman, by wedlock, of W——th; and H. C. R., unwearied in the offices of a friend; and Clarkson, almost above the narrowness of that relation, yet condescending not seldom heretofore from the labours of his world-embracing charity to bless my humble roof; and the gall-less and single-minded Dyer; and the high-minded associate of Cook, the veteran Colonel, with his lusty heart still sending cartels of defiance to old Time; and, not least, W. A., the last and steadiest left to me of that little knot of whist-players, that used to assemble weekly, for so many years, at the Queen's Gate (you remember them, sir?) and called Admiral Burney friend.

"I will come to the point at once. I believe you will not make many exceptions to my associates so far. But I have purposely omitted some intimacies, which I do not yet repent of having contracted, with two gentlemen, diametrically opposed to yourself in principles. You will understand me to allude to the authors of 'Rimini' and of the 'Table Talk.' And first of the former.—

"It is an error more particularly incident to persons of the correctest principles and habits, to seclude themselves from the rest of mankind, as from another species, and form into knots and clubs. The best people, herding thus exclusively, are in danger of contracting a narrowness. Heat and cold, dryness and moisture, in the natural world, do not fly asunder, to split the globe into sectarian parts and separations; but mingling, as they best may, correct the malignity of any single predominance. The analogy holds, I suppose, in the moral world. If all the good people were to ship themselves off to Terra Incognita, what, in humanity's name, is to become of the refuse? If the persons, whom I have chiefly in view, have not pushed matters to this extremity yet, they carry them as far as they can go. Instead of mixing with the infidel and the free-thinker—in the room of opening a negotiation, to try at least to find out at which gate the error entered—they huddle close together, in a weak fear of infection, like that pusillanimous underling in Spenser—

> 'This is the wandering wood, this Error's den;
> A monster vile, whom God and man does hate:
> Therefore, I reed, beware Fly, fly, quoth then
> The fearful Dwarf.'

And, if they be writers in orthodox journals—addressing themselves only to the irritable passions of the unbeliever—they proceed in a safe system of strengthening the strong hands, and confirming the valiant knees; of converting the already converted, and proselyting their own party. I am the more convinced of this from a passage in the very treatise which occasioned this letter. It is where, having recommended to the doubter the writings of Michaelis and Lardner, you ride triumphant over the necks of all infidels, sceptics, and dissenters, from this time to the world's end, upon the wheels of two unanswerable deductions. I do not hold it meet to sit down, in a miscellaneous compilation like this, such religious words as you have thought fit to introduce into the pages of a petulant literary journal. I therefore beg leave to substitute *numerals*, and refer to the 'Quarterly Review' (for January) for filling of them up. 'Here,' say you, 'as in the history of 7, if these books are authentic, the events which they relate must be true; if they were written by 8, 9 is 10 and 11.' Your first deduction, if it means honestly, rests upon two identical propositions; though I suspect an unfairness in one of the terms, which this would not be quite the proper place for explicating. At all events *you* have no cause to triumph; you have not been proving the premises, but refer for satisfaction therein to very long and laborious works, which may well employ the sceptic a twelvemonth or two to digest, before he can possibly be ripe for your conclusion. When he has satisfied himself about the premises, he will concede to you the inference, I dare say, most readily.—But your latter deduction, *viz.* that because 8 has written a book concerning 9, therefore 10 and 11 was certainly his meaning, is one of the most extraordinary conclusions *per saltum*, that I have had the good fortune to meet with. As far as 10 is verbally asserted in the writings, all sects must agree with you; but you cannot be ignorant of the many various ways in which the doctrine of the ******* has been understood, from a low figurative expression (with the Unitarians) up to the most mysterious actuality; in which highest sense alone you and your church take it. And for 11, that there is *no other possible conclusion*—to hazard this in the face of so many thousands of Arians and Socinians,

&c., who have drawn so opposite a one, is such a piece of theological hardihood, as, I think, warrants me in concluding that, when you sit down to pen theology, you do not at all consider your opponents; but have in your eye, merely and exclusively, readers of the same way of thinking with yourself, and therefore have no occasion to trouble yourself with the quality of the logic to which you treat them.

"Neither can I think, if you had had the welfare of the poor child—over whose hopeless condition you whine so lamentably and (I must think) unseasonably—seriously at heart, that you could have taken the step of sticking him up *by name*—T. H. is as good as *naming* him—to perpetuate an outrage upon the parental feelings, as long as the 'Quarterly Review' shall last. Was it necessary to specify an individual case, and give to Christian compassion the appearance of personal attack? Is this the way to conciliate unbelievers, or not rather to widen the breach irreparably?

"I own I could never think so considerably of myself as to decline the society of an agreeable or worthy man upon difference of opinion only. The impediments and the facilitations to a sound belief are various and inscrutable as the heart of man. Some believe upon weak principles. Others cannot feel the efficacy of the strongest. One of the most candid, most upright, and single-meaning men, I ever knew, was the late Thomas Holcroft. I believe he never said one thing and meant another, in his life; and, as near as I can guess, he never acted otherwise than with the most scrupulous attention to conscience. Ought we to wish the character false, for the sake of a hollow compliment to Christianity?

"Accident introduced me to the acquaintance of Mr. L. H.—and the experience of his many friendly qualities confirmed a friendship between us. You, who have been misrepresented yourself, I should hope, have not lent an idle ear to the calumnies which have been spread abroad respecting this gentleman. I was admitted to his household for some years, and do most solemnly aver that I believe him to be in his domestic relations as correct as any man. He chose an ill-judged subject for a poem; the peccant humours of which have been visited on him tenfold by the artful use, which his adversaries have made, of an *equivocal term*. The subject itself was started by Dante, but better because brieflier treated of. But the crime of the lovers, in the Italian and the English poet, with its aggravated enormity of circumstance, is not of a kind (as the critics of the latter well knew) with those conjunctions, for which Nature herself has provided no excuse, because no temptation.—It has nothing in common with the black horrors, sung by Ford and Massinger. The familiarising of it in tale or fable may be for that reason incidentally more contagious. In spite of Rimini, I must look upon its author as a man of taste, and a poet. He is better than so; he is one of the most cordial-minded men I ever knew, and matchless as a fire-side companion. I mean not to affront or wound your feelings when I say that, in his more genial moods, he has often reminded me of you. There is the same air of mild dogmatism—the same condescending to a boyish sportiveness—in both your conversations. His handwriting is so much the same with your own, that I have opened more than one letter of his, hoping, nay, not doubting, but it was from you, and have been disappointed (he will bear with my saying so) at the discovery of my error. L. H. is unfortunate in holding some loose and not very definite speculations (for at times I think he hardly knows whither his premises would carry him) on marriage—the tenets, I conceive, of the 'Political Justice' carried a little further. For anything I could discover in his practice, they have reference, like those, to some future possible condition of society, and not to the present times. But neither for these obliquities of thinking (upon which my own conclusions are as distant as the poles asunder)—nor for his political asperities and petulancies, which are wearing out with the heats and vanities of youth—did I select him for a friend; but for qualities which fitted him for that relation. I do not know whether I flatter myself with being the occasion, but certain it is, that, touched with some misgivings for sundry harsh things which he had written aforetime against our friend C.,—before he left this country he sought a reconciliation with that gentleman (himself being his own introducer), and found it.

"L. H. is now in Italy; on his departure to which land with much regret I took my leave of him and of his little family—seven of them,

sir, with their mother—and as kind a set of little people (T. H. and all), as affectionate children as ever blessed a parent. Had you seen them, sir, I think you could not have looked upon them as so many little Jonases—but rather as pledges of the vessel's safety, that was to bear such a freight of love.

"I wish you would read Mr. H.'s lines to that same T. H. 'six years old, during a sickness:'—

> 'Sleep breaks at last from out thee,
> My little patient boy'—

(they are to be found in the 47th page of 'Foliage')—and ask yourself how far they are out of the spirit of Christianity. I have a letter from Italy, received but the other day, into which L. H. has put as much heart, and as many friendly yearnings after old associates, and native country, as, I think, paper can well hold. It would do you no hurt to give that the perusal also.

"From the *other gentleman* I neither expect nor desire (as he is well assured) any such concessions as L. H. made to C. What hath soured him, and made him to suspect his friends of infidelity towards him, when there was no such matter, I know not. I stood well with him for fifteen years (the proudest of my life), and have ever spoken my full mind of him to some, to whom his panegyric must naturally be least tasteful. I never in thought swerved from him, I never betrayed him, I never slackened in my admiration of him; I was the same to him (neither better nor worse) though he could not see it, as in the days when he thought fit to trust me. At this instant, he may be preparing for me some compliment, above my deserts, as he has sprinkled many such among his admirable books, for which I rest his debtor; or, for anything I know, or can guess to the contrary, he may be about to read a lecture on my weaknesses. He is welcome to them (as he was to my humble hearth), if they can divert a spleen, or ventilate a fit of sullenness. I wish he would not quarrel with the world at the rate he does; but the reconciliation must be effected by himself, and I despair of living to see that day. But, protesting against much that he has written, and some things which he chooses to do; judging him by his conversation which I enjoyed so long, and relished so deeply; or by his books, in those places where no clouding passion intervenes—I should belie my own conscience, if I said less, than that I think W. H. to be, in his natural and healthy state, one of the wisest and finest spirits breathing. So far from being ashamed of that intimacy, which was betwixt us, it is my boast that I was able for so many years to have preserved it entire; and I think I shall go to my grave without finding, or expecting to find, such another companion. But I forget my manners—you will pardon me, sir—I return to the correspondence.

"Sir, you were pleased (you know where) to invite me to a compliance with the wholesome forms and doctrines of the Church of England. I take your advice with as much kindness as it was meant. But I must think the invitation rather more kind than seasonable. I am a Dissenter. The last sect, with which you can remember me to have made common profession, were the Unitarians. You would think it not very pertinent, if (fearing that all was not well with you), I were gravely to invite you (for a remedy) to attend with me a course of Mr. Belsham's Lectures at Hackney. Perhaps I have scruples to some of your forms and doctrines. But if I come, am I secure of civil treatment?—The last time I was in any of your places of worship was on Easter Sunday last. I had the satisfaction of listening to a very sensible sermon of an argumentative turn, delivered with great propriety, by one of your bishops. The place was Westminster Abbey. As such religion, as I have, has always acted on me more by way of sentiment than argumentative process, I was not unwilling, after sermon ended, by no unbecoming transition, to pass over to some serious feelings, impossible to be disconnected from the sight of those old tombs, &c. But, by whose order I know not, I was debarred that privilege even for so short a space as a few minutes; and turned, like a dog or some profane person, out into the common street; with feelings, which I could not help, but not very congenial to the day or the discourse. I do not know that I shall ever venture myself again into one of your churches.

"You had your education at Westminster; and, doubtless, among those dim aisles and cloisters, you must have gathered much of that devotional feeling in those young years, on which your purest mind feeds still—and

may it feed! The antiquarian spirit, strong in you, and gracefully blending ever with the religious, may have been sown in you among those wrecks of splendid mortality. You owe it to the place of your education; you owe it to your learned fondness for the architecture of your ancestors; you owe it to the venerableness of your ecclesiastical establishment, which is daily lessened and called in question through these practices—to speak aloud your sense of them; never to desist raising your voice against them, till they be totally done away with and abolished; till the doors of Westminster Abbey be no longer closed against the decent, though low-in-purse, enthusiast, or blameless devotee, who must commit an injury against his family economy, if he would be indulged with a bare admission within its walls. You owe it to the decencies, which you wish to see maintained in its impressive services, that our Cathedral be no longer an object of inspection to the poor at those times only, in which they must rob from their attendance on the worship every minute which they can bestow upon the fabric. In vain the public prints have taken up this subject, in vain such poor nameless writers as myself express their indignation. A word from you, sir—a hint in your journal—would be sufficient to fling open the doors of the beautiful temple again, as we can remember them when we were boys. At that time of life, what would the imaginative faculty (such as it is) in both of us, have suffered, if the entrance to so much reflection had been obstructed by the demand of so much silver!—If we had scraped it up to gain an occasional admission (as we certainly should have done) would the sight of those old tombs have been as impressive to us (while we had been weighing anxiously prudence against sentiment) as when the gates stood open, as those of the adjacent Park; when we could walk in at any time, as the mood brought us, for a shorter or longer time, as *that* lasted? Is the being shown over a place the same as silently for ourselves detecting the genius of it? In no part of our beloved Abbey now can a person find entrance (out of service-time) under the sum of *two shillings*. The rich and the great will smile at the anti-climax, presumed to lie in these two short words. But you can tell them, sir, how much quiet worth, how much capacity for enlarged feeling, how much taste and genius, may co-exist, especially in youth, with a purse incompetent to this demand.—A respected friend of ours, during his late visit to the metropolis, presented himself for admission to Saint Paul's. At the same time a decently-clothed man, with as decent a wife, and child, were bargaining for the same indulgence. The price was only two-pence each person. The poor but decent man hesitated, desirous to go in: but there were three of them, and he turned away reluctantly. Perhaps he wished to have seen the tomb of Nelson. Perhaps the interior of the cathedral was his object. But in the state of his finances, even sixpence might reasonably seem too much. Tell the aristocracy of the country (no man can do it more impressively); instruct them of what value these insignificant pieces of money, these minims to their sight, may be to their humbler brethren. Shame these sellers out of the Temple! Show the poor, that you can sometimes think of them in some other light than as mutineers and mal-contents. Conciliate them by such kind methods to their superiors, civil and ecclesiastical. Stop the mouths of the railers; and suffer your old friends, upon the old terms, again to honour and admire you. Stifle not the suggestions of your better nature with the stale evasion, that an indiscriminate admission would expose the tombs to violation. Remember your boy-days. Did you ever see, or hear, of a mob in the Abbey, while it was free to all? Do the rabble come there, or trouble their heads about such speculations? It is all that you can do to drive them into your churches; they do not voluntarily offer themselves. They have, alas! no passion for antiquities; for tomb of king or prelate, sage or poet. If they had, they would no longer be the rabble.

"For forty years that I have known the fabric, the only well-attested charge of violation adduced, has been—a ridiculous dismemberment committed upon the effigy of that amiable spy, Major André. And is it for this—the wanton mischief of some school-boy, fired perhaps with raw notions of transatlantic freedom—or the remote possibility of such a mischief occurring again, so easily to be prevented by stationing a constable within the walls, if the vergers are incompetent to the

duty—is it upon such wretched pretences, that the people of England are made to pay a new Peter's pence, so long abrogated; or must content themselves with contemplating the ragged exterior of their Cathedral? The mischief was done about the time that you were a scholar there. Do you know anything about the unfortunate relic?—can you help us in this emergency to find the nose?—or can you give Chantrey a notion (from memory) of its pristine life and vigour? I am willing for peace' sake to subscribe my guinea towards a restoration of the lamented feature.

"I am, sir,

"Your humble servant,

"ELIA."

The feeling with which this letter was received by Southey may be best described in his own words in a letter to the publisher. "On my part there was not even a momentary feeling of anger; I was very much surprised and grieved, because I knew how much he would condemn himself. And yet no resentful letter was ever written less offensively: his gentle nature may be seen in it throughout." Southey was right in his belief in the revulsion Lamb's feelings would undergo, when the excitement under which he had written subsided; for although he would retract nothing he had ever said or written in defence of his friends, he was ready at once to surrender every resentment of his own. Southey came to London in the following month, and wrote proposing to call at Islington; and 21st of November Lamb thus replied:—

TO MR. SOUTHEY.

"E. I. H. 21st November, 1823.

"Dear Southey,—The kindness of your note has melted away the mist which was upon me. I have been fighting against a shadow. That accursed Q. R. had vexed me by a gratuitous speaking, of its own knowledge, that the 'Confessions of a D——d' was a genuine description of the state of the writer. Little things, that are not ill meant, may produce much ill. *That* might have injured me alive and dead. I am in a public office, and my life is insured. I was prepared for anger, and I thought I saw, in a few obnoxious words, a hard case of repetition directed against me. I wish both magazine and review at the bottom of the sea. I shall be ashamed to see you, and my sister (though innocent) will be still more so; for the folly was done without her knowledge, and has made her uneasy ever since. My guardian angel was absent at that time.

"I will muster up courage to see you, however, any day next week (Wednesday excepted). We shall hope that you will bring Edith with you. That will be a second mortification. She will hate to see us, but come and heap embers. We deserve it, I for what I've done, and she for being my sister.

"Do come early in the day, by sun-light, that you may see my *Milton*.

"I am at Colebrook-cottage, Colebrook-row, Islington. A detached whitish house, close to the New River, end of Colebrook Terrace, left hand from Sadler's Wells.

"Will you let me know the day before?

"Your penitent,

"C. LAMB.

"P.S.—I do not think your hand-writing at all like ****'s. I do not think many things I did think."

In the following letter, of the same date, Lamb anticipates the meeting.

TO BERNARD BARTON.

"November 1823.

"Dear B. B.,—I am ashamed at not acknowledging your kind little poem, which I must needs like much; but I protest I thought I had done it at the moment. Is it possible a letter has miscarried? Did you get one in which I sent you an extract from the poems of Lord Sterling? I should wonder if you did, for I sent you none such. There was an incipient lie strangled in the birth. Some people's conscience is so tender! But, in plain truth, I thank you very much for the verses. I have a very kind letter from the Laureat, with a self-invitation to come and shake hands with me. This is truly handsome and noble. 'Tis worthy of my old ideas of Southey. Shall not I, think you, be covered with a red suffusion?

"You are too much apprehensive of your complaint: I know many that are always ailing of it, and live on to a good old age. I

know a merry fellow (you partly know him) who, when his medical adviser told him he had drunk away all *that part*, congratulated himself (now his liver was gone) that he should be the longest liver of the two.

"The best way in these cases is to keep yourself as ignorant as you can, as ignorant as the world was before Galen, of the entire inner constructions of the animal man; not to be conscious of a midriff; to hold kidneys (save those of sheep and swine) to be an agreeable fiction; not to know whereabouts the gall grows; to account the circulation of the blood a mere idle whim of Harvey's; to acknowledge no mechanism not visible. For once fix the seat of your disorder, and your fancies flux into it like so many bad humours. Those medical gentry choose each his favourite part; one takes the lungs, another the aforesaid liver, and refers to that, whatever in the animal economy is amiss. Above all, use exercise, take a little more spirituous liquors, learn to smoke, continue to keep a good conscience, and avoid tamperings with hard terms of art—viscosity, scirrhosity, and those bugbears by which simple patients are scared into their graves. Believe the general sense of the mercantile world, which holds that desks are not deadly. It is the mind, good B. B., and not the limbs, that taints by long sitting. Think of the patience of tailors, think how long the Lord Chancellor sits, think of the brooding hen! I protest I cannot answer thy sister's kind inquiry; but I judge, I shall put forth no second volume. More praise than buy; and T. and H. are not particularly disposed for martyrs. Thou wilt see a funny passage, and yet a true history, of George Dyer's aquatic incursion in the next 'London.' Beware his fate, when thou comest to see me at my Colebrook-cottage. I have filled my little space with my little thoughts. I wish thee ease on thy sofa; but not too much indulgence on it. From my poor desk, thy fellow-sufferer, this bright November, "C. L."

Southey went to Colebrook-cottage, as proposed; the awkwardness of meeting went off in a moment; and the affectionate intimacy, which had lasted for almost twenty years, was renewed, to be interrupted only by death.

## CHAPTER XIV.

[1823 to 1825.]

Letters to Ainsworth, Barton, and Coleridge.

Lamb was fond of visiting the Universities in the summer vacation, and repeatedly spent his holiday month at Cambridge with his sister. On one of these occasions they met with a little girl, who being in a manner alone in the world, engaged their sympathy, and soon riveted their affections. Emma Isola was the daughter of Mr. Charles Isola, who had been one of the esquire bedells of the University; her grandfather, Agostino Isola, had been compelled to fly from Milan, because a friend took up an English book in his apartment, which he had carelessly left in view. This good old man numbered among his pupils, Gray the poet, Mr. Pitt, and, in his old age, Wordsworth, whom he instructed in the Italian language. His little grandaughter, at the time when she had the good fortune to win the regard of Mr. Lamb, had lost both her parents, and was spending her holidays with an aunt, who lived with a sister of Mr. Ayrton, at whose house Lamb generally played his evening rubber during his stay at Cambridge. The liking which both Lamb and his sister took for the little orphan, led to their begging her of her aunt for the next holidays; their regard for her increased; she regularly spent the holidays with them till she left school, and afterwards was adopted as a daughter, and lived generally with them until 1833, when she married Mr. Moxon. Lamb was fond of taking long walks in the country, and as Miss Lamb's strength was not always equal to these pedestrian excursions, she became his constant companion in walks which even extended "to the green fields of pleasant Hertfordshire."

About this time, Lamb added to his list of friends, Mr. Hood, the delightful humourist; Hone, lifted for a short time into political fame by the prosecution of his Parodies, and the signal energy and success of his defence, but now striving by unwearied researches, which were guided by a pure taste and an honest heart, to support a numerous family; and Ainsworth, then a youth, who has since acquired so splendid a reputation as the author of "Rookwood" and "Crichton." Mr. Ainsworth, then resident at Manchester, excited

by an enthusiastic admiration of Elia, had sent him some books, for which he thus conveyed his thanks to his unseen friend.

TO MR. AINSWORTH.

"India-House, 9th Dec. 1823.

"Dear sir,—I should have thanked you for your books and compliments sooner, but have been waiting for a revise to be sent, which does not come, though I returned the proof on the receipt of your letter. I have read Warner with great pleasure. What an elaborate piece of alliteration and antithesis! why it must have been a labour far above the most difficult versification. There is a fine simile or picture of Semiramis arming to repel a siege. I do not mean to keep the book, for I suspect you are forming a curious collection, and I do not pretend to anything of the kind. I have not a black-letter book among mine, old Chaucer excepted, and am not bibliomanist enough to like black-letter. It is painful to read; therefore I must insist on returning it at opportunity, not from contumacy and reluctance to be obliged, but because it must suit you better than me. The loss of a present *from* should never exceed the gain of a present *to*. I hold this maxim infallible in the accepting line.—I read your magazines with satisfaction. I thoroughly agree with you as to 'The German Faust,' as far as I can do justice to it from an English translation. 'Tis a disagreeable canting tale of seduction, which has nothing to do with the spirit of Faustus—Curiosity. Was the dark secret to be explored, to end in the seducing of a weak girl, which might have been accomplished by earthly agency? When Marlow gives *his* Faustus a mistress, he flies him at Helen, flower of Greece, to be sure, and not at Miss Betsy, or Miss Sally Thoughtless.

> 'Cut is the branch that bore the goodly fruit,
> And wither'd is Apollo's laurel tree:
> Faustus is dead.'

"What a noble natural transition from metaphor to plain speaking! as if the figurative had flagged in description of such a loss, and was reduced to tell the fact simply.

"I must now thank you for your very kind invitation. It is not out of prospect that I may see Manchester some day, and then I will avail myself of your kindness. But holidays are scarce things with me, and the laws of attendance are getting stronger and stronger at Leadenhall. But I shall bear it in mind. Meantime, something may (more probably) bring you to town, where I shall be happy to see you. I am always to be found (alas!) at my desk in the fore part of the day.

"I wonder why they do not send the revise. I leave late at office, and my abode lies out of the way, or I should have seen about it. If you are impatient, perhaps a line to the printer, directing him to send it me, at Accountant's Office, may answer. You will see by the scrawl that I only snatch a few minutes from intermitting business.

"Your obliged servant,

"C. Lamb.

"(If I had time, I would go over this letter again, and dot all my *i*'s.)"

To Ainsworth, still pressing him to visit Manchester, he sent the following reply.

TO MR. AINSWORTH.

"I. H. Dec. 29th, 1823.

"My dear sir,—You talk of months at a time, and I know not what inducements to visit Manchester, Heaven knows how gratifying! but I have had my little month of 1823 already. It is all over, and without incurring a disagreeable favour, I cannot so much as get a single holiday till the season returns with the next year. Even our half-hour's absences from office are set down in a book! Next year, if I can spare a day or two of it, I will come to Manchester, but I have reasons at home against longer absences.

"I am so ill just at present—(an illness of my own procuring last night; who is perfect?)—that nothing but your very great kindness could make me write. I will bear in mind the letter to W. W., and you shall have it quite in time, before the 12th.

"My aching and confused head warns me to leave off. With a muddled sense of gratefulness, which I shall apprehend more clearly to-morrow,

"I remain, your friend unseen, "C. L.

"Will your occasions or inclination bring you to London? It will give me great pleasure to show you everything that Islington can boast, if you know the meaning of that very

Cockney sound. We have the New River! I am ashamed of this scrawl, but I beg you to accept it for the present. I am full of qualms.

'A fool at fifty is a fool indeed.'"

Bernard Barton still frequently wrote to him; and he did not withhold the wished-for reply even when letter-writing was a burthen. The following gives a ludicrous account of his indisposition :—

TO BERNARD BARTON.

"Jan. 9th, 1824.

"Dear B. B.,—Do you know what it is to succumb under an insurmountable day-mare,—'a whoreson lethargy,' Falstaff calls it,—an indisposition to do anything, or to be anything,—a total deadness and distaste,—a suspension of vitality,—an indifference to locality,—a numb, soporifical, good-for-nothingness,—an ossification all over,—an oyster-like insensibility to the passing events,—a mind-stupor,—a brawny defiance to the needles of a thrusting-in conscience? Did you ever have a very bad cold, with a total irresolution to submit to water-gruel processes? This has been for many weeks my lot, and my excuse; my fingers drag heavily over this paper, and to my thinking it's three-and-twenty furlongs from hence to the end of this demi-sheet. I have not a thing to say; nothing is of more importance than another; I am flatter than a denial or a pancake; emptier than Judge ——'s wig when the head is in it; duller than a country stage when the actors are off it; a cipher, an 0! I acknowledge life at all, only by an occasional convulsional cough, and a permanent phlegmatic pain in the chest. I am weary of the world, and the world is weary of me. My day is gone into twilight, and I don't think it worth the expense of candles. My wick hath a thief in it, but I can't muster courage to snuff it. I inhale suffocation; I can't distinguish veal from mutton; nothing interests me. 'Tis twelve o'clock, and Thurtell is just now coming out upon the New Drop, Jack Ketch alertly tucking up his greasy sleeves to do the last office of mortality, yet cannot I elicit a groan or a moral reflection. If you told me the world will be at an end to-morrow, I should just say, 'Will it?' I have not volition enough left to dot my *i*'s, much less to comb my eyebrows; my eyes are set in my head; my brains are gone out to see a poor relation in Moorfields, and they did not say when they'd come back again; my skull is a Grub-street attic to let—not so much as a joint-stool left in it; my hand writes, not I; just as chickens run about a little, when their heads are off. O for a vigorous fit of gout, of cholic, toothache,—an earwig in my auditory, a fly in my visual organs; pain is life—the sharper, the more evidence of life; but this apathy, this death! Did you ever have an obstinate cold,—a six or seven weeks' unintermitting chill and suspension of hope, fear, conscience, and everything? Yet do I try all I can to cure it; I try wine, and spirits, and smoking, and snuff in unsparing quantities, but they all only seem to make me worse instead of better. I sleep in a damp room, but it does me no good; I come home late o' nights, but do not find any visible amendment!

"It is just fifteen minutes after twelve; Thurtell is by this time a good way on his journey, baiting at Scorpion perhaps; Ketch is bargaining for his cast coat and waistcoat; the Jew demurs at first at three half-crowns, but, on consideration that he may get somewhat by showing 'em in the town, finally closes.

"C. L."

Barton took this letter rather too seriously, and Lamb thus sought to remove his friendly anxieties.

TO BERNARD BARTON.

"Jan. 1824.

"My dear sir,—That peevish letter of mine, which was meant to convey an apology for my incapacity to write, seems to have been taken by you in too serious a light; it was only my way of telling you I had a severe cold. The fact is, I have been insuperably dull and lethargic for many weeks, and cannot rise to the vigour of a letter, much less an essay. The 'London' must do without me for a time, for I have lost all interest about it; and whether I shall recover it or not, I know not. I will bridle my pen another time, and not teaze and puzzle you with my oddities. I shall begin to feel a little more alive with the spring. Winter is to me (mild or harsh) always a great trial of the spirits. I am ashamed not to have noticed your tribute to Woolman, whom we both love

so much. It is done in your good manner. Your friend Tayler called on me some time since, and seems a very amiable man. His last story is painfully fine. His book I 'like;' it is only too stuffed with scripture, too parsonish. The best thing in it is the boy's own story. When I say it is too full of scripture, I mean it is too full of *direct quotations:* no book can have too much of silent scripture in it; but the natural power of a story is diminished when the uppermost purpose of the writer seems to be to recommend something else. You know what Horace says of the *Deus intersit?* I am not able to explain myself,—you must do it for me. My sister's part in the 'Leicester School' (about two-thirds) was purely her own; as it was (to the same quantity) in the 'Shakspeare Tales' which bears my name. I wrote only the 'Witch Aunt;' the 'First Going to Church;' and the final story, about 'A little Indian girl,' in a ship. Your account of my black-balling amused me. *I think, as Quakers they did right.* There are many things in my little book hard to be understood. The more I think, the more I am vexed at having puzzled you with that letter; but I have been so out of letter-writing lately, that it is a sore effort to sit down to it; and I felt in your debt, and sat down waywardly to pay you in bad money. Never mind my dulness; I am used to long intervals of it. The heavens seem brass to me; then again comes the refreshing shower—

'I have been merry once or twice ere now.'

"You said something about Mr. M—— in a late letter, which I believe I did not advert to. I shall be happy to show him my Milton (it is all the show things I have) at any time he will take the trouble of a jaunt to Islington. I do also hope to see Mr. Tayler there some day. Pray say so to both. Coleridge's book is in good part printed, but sticks a little for *more copy.* It bears an unsaleable title, 'Extracts from Bishop Leighton,' but I am confident there will be plenty of good notes in it.

"Keep your good spirits up, dear B. B., mine will return: they are at present in abeyance; but I am rather lethargic than miscrable. I don't know but a good horsewhip would be more beneficial to me than physic. My head, without aching, will teach yours to ache. It is well I am getting to the conclusion. I will send a better letter when I am a better man. Let me thank you for your kind concern for me, (which I trust will have reason soon to be dissipated,) and assure you that it gives me pleasure to hear from you.

"Yours truly,
"C. L."

The following sufficiently indicate the circumstances under which they were written:

TO BERNARD BARTON.

"February 1824.

"My dear sir,—Your title of 'Poetic Vigils' arrides me much more than a volume of verse, which has no meaning. The motto says nothing, but I cannot suggest a better. I do not like mottoes, but when they are singularly felicitous; there is a foppery in them; they are un-plain, un-Quakerish; they are good only where they flow from the title, and are a kind of justification of it. There is nothing about watchings or lucubrations in the one you suggest, no commentary on vigils. By the way, a wag would recommend you to the line of Pope,

'Sleepless himself—to give his readers sleep.'—

I by no means wish it; but it may explain what I mean,—that a neat motto is child of the title. I think 'Poetic Vigils' as short and sweet as can be desired; only have an eye on the proof, that the printer do not substitute *Virgils,* which would ill accord with your modesty or meaning. Your suggested motto is antique enough in spelling, and modern enough in phrases,—a good modern antique; but the matter of it is germain to the purpose, only supposing the title proposed a vindication of yourself from the presumption of authorship. The first title was liable to this objection—that if you were disposed to change it, and the bookseller insisted on its appearance in two tomes, how oddly it would sound, 'A Volume of Verse in two Volumes, Second Edition,' &c. You see this my wicked intention of curtailing this epistolet by the above device of large margin. But in truth the idea of letterising has been oppressive to me of late, above what your candour gives me credit for. There is Southey, whom I ought to have thanked a fortnight ago for a present of the 'Church Book:' I have never had courage to buckle

myself in earnest even to acknowledge it ; and yet I am accounted by some people a good man ! How cheap that character is acquired ! Pay your debts, don't borrow money, nor twist your kitten's neck off, nor disturb a congregation, &c., your business is done. I know things (for thoughts *are* things) of myself, which would make every friend I have fly me as a plague patient. I once set a dog upon a crab's leg that was shoved out under a mass of seaweeds,—a pretty little feeler ! Oh ! pah ! how sick I am of that ! And a lie, a mean one, I once told. I stink in the midst of respect. I am much hypt. The fact is, my head is heavy, but there is hope ; or if not, I am better than a poor shell-fish ; not morally, when I set the whelp upon it, but have more blood and spirits. Things may turn up, and I may creep again into a decent opinion of myself. Vanity will return with sunshine. Till when, pardon my neglects, and impute it to the wintry solstice.

"C. Lamb."

TO BERNARD BARTON.

[No date.]

"Dear B. B.,—I am sure I cannot fill a letter, though I should disfurnish my skull to do it ; but you expect something and shall have a notelet. Is Sunday, not divinely speaking, but humanly and holidaysically, a blessing ? Without its institution, would our rugged taskmasters have given us a leisure day, so often, think you, as once in a month ? or, if it had not been instituted, might not they have given us every sixth day ? Solve me this problem : —If we are to go three times a-day to church, why has Sunday slipt into the notion of a *holiday* ? A Holy-day I grant it. The Puritans, I have read in Southey's book, knew the distinction. They made people observe Sunday rigorously, would not let a nurserymaid walk out in the fields with children for recreation on that day. But *then*—they gave the people a holiday from all sorts of work every second Tuesday. This was giving to the two Cæsars that which was *his* respective. Wise, beautiful, thoughtful, generous legislators ! Would Wilberforce give us our Tuesdays ? No ! —he would turn the six days into sevenths,

> 'And those three smiling seasons of the year
> Into a Russian winter.'—Old Play.

"I am sitting opposite a person who is making strange distortions with the gout, which is not unpleasant—to me at least. What is the reason we do not sympathize with pain, short of some terrible surgical operation ? Hazlitt, who boldly says all he feels, avows that he not only does not pity sick people, but he hates them. I obscurely recognise his meaning. Pain is probably too selfish a consideration, too simply a consideration of self-attention. We pity poverty, loss of friends, &c.—more complex things, in which the sufferer's feelings are associated with others. This is a rough thought suggested by the presence of gout ; I want head to extricate and plane it. What is all this to your letter ? I felt it to be a good one, but my turn when I write at all, is perversely to travel out of the record, so that my letters are anything but answers. So you still want a motto ? You must not take my ironical one, because your book, I take it, is too serious for it. Bickerstaff might have used it for *his* lucubrations. What do you think of Religio-Tremuli ? or Tremebundi ? (for a title.) There is Religio-Medici, and Religio-Laici. But perhaps the volume is not quite Quakerish enough, or exclusively so, for it. Your own 'Vigils' is perhaps the best. While I have space, let me congratulate you on the return of spring, what a summer spring too ! all those qualms about the dog and cray-fish melt before it. I am going to be happy and *vain* again.

"A hasty farewell.

"C. Lamb."

TO BERNARD BARTON.

"July 7th, 1824.

"Dear B. B.,—I have been suffering under a severe inflammation of the eyes, notwithstanding which I resolutely went through your very pretty volume at once, which I dare pronounce in no ways inferior to former lucubrations. 'Abroad' and '*lord*' are vile rhymes notwithstanding, and if you count you will wonder how many times you have repeated the word *unearthly* ; thrice in one poem. It is become a slang word with the bards ; avoid in future lustily. 'Time' is fine, but there are better a good deal, I think. The volume does not lie by me ; and, after a long day's smarting fatigue, which has almost put out my eyes (not blind however to your merits), I dare not trust myself with long writing. The verses to

Bloomfield are the sweetest in the collection. Religion is sometimes lugged in, as if it did not come naturally. I will go over carefully when I get my seeing, and exemplify. You have also too much of singing metre, such as requires no deep ear to make ; lilting measure, in which you have done Woolman injustice. Strike at less superficial melodies. The piece on Nayler is more to my fancy.

"My eye runs waters. But I will give you a fuller account some day. The book is a very pretty one in more than one sense. The decorative harp, perhaps, too ostentatious ; a simple pipe preferable.

"Farewell, and many thanks.

"C. Lamb."

TO BERNARD BARTON.

"August 1824.

"Dear B. B.,—The 'Prometheus,' *unbound*, is a capital story. The literal rogue ! What if you had ordered 'Elfrida,' in *sheets !* she'd have been sent up, I warrant you. Or bid him clasp his Bible (*i. e.* to his bosom), he'd have clapt on a brass clasp, no doubt.

"I can no more understand Shelley than you can. His poetry is 'thin sown with profit or delight.' Yet I must point to your notice, a poem conceived and expressed with a witty delicacy. It is that addressed to one who hated him, but who could not persuade him to hate *him* again. His coyness to the other's passion—(for hatred demands a return as much as love, and starves without it)—is most arch and pleasant. Pray like it very much. For his theories and nostrums, they are oracular enough, but I either comprehend 'em not, or there is 'miching malice' and mischief in 'em, but, for the most part, ringing with their own emptiness. Hazlitt said well of 'em—'Many are the wiser and better for reading Shakspeare, but nobody was ever wiser or better for reading Shelley.' I wonder you will sow your correspondence on so barren a ground as I am, that make such poor returns. But my head aches at the bare prospect of letter-writing. I wish all the ink in the ocean dried up, and would listen to the quills shivering up in the candle flame, like parching martyrs. The same indisposition to write has stopt my 'Elias,' but you will see a futile effort in the next number, 'wrung from me with slow pain.' I am dreadfully indolent. To have to do anything—to order a new coat, for instance, though my old buttons are shelled like beans—is an effort. My pen stammers like my tongue. What cool heads those old inditers of folios must have had ! what a mortified pulse ! Well ; once more I throw myself on your mercy. Wishing peace to thy new dwelling,

"C. Lamb."

Mr. Barton, having requested of Lamb some verses for his daughter's album, received the following, with the accompanying letter beneath, on 30th November in this year. Surely the neat loveliness of female Quakerism never received before so delicate a compliment !

"THE ALBUM OF LUCY BARTON.

Little book, surnamed of *white*,
Clean as yet, and fair to sight,
Keep thy attribution right.

Never disproportion'd scrawl,
Ugly, old, (that's worse than all,)
On thy maiden clearness fall !

In each letter here design'd,
Let the reader emblem find
Neatness of the owner's mind.

Gilded margins count a sin ;
Let thy leaves attraction win
By the golden rules within ;

Sayings fetch'd from sages old ;
Laws which Holy Writ unfold,
Worthy to be graved in gold :

Lighter fancies ; not excluding
Blameless wit, with nothing rude in,
Sometimes mildly interluding

Amid strains of graver measure :
Virtue's self hath oft her pleasure
In sweet Muses' groves of leisure.

Riddles dark, perplexing sense ;
Darker meanings of offence ;
What but *shades*—be banish'd hence !

Whitest thoughts, in whitest dress,
Candid meanings best express
Mind of quiet Quakeress."

TO BERNARD BARTON.

"Dear B. B.,—'I am ill at these numbers ;' but if the above be not too mean to have a place in thy daughter's sanctum, take them with pleasure.

"I began on another sheet of paper, and just as I had penned the second line of stanza two, an ugly blot fell, to illustrate my counsel. I am sadly given to blot, and modern blotting-paper gives no redress; it only smears, and makes it worse. The only remedy is scratching out, which gives it a clerkish look. The most innocent blots are made with red ink, and are rather ornamental. Marry, they are not always to be distinguished from the effusions of a cut finger! Well, I hope and trust thy *tick doleru*, or, however you spell it, is vanished, for I have frightful impressions of that tick, and do altogether hate it, as an unpaid score, or the tick of a death-watch. I take it to be a species of Vitus's dance (I omit the sanctity, writing to one of the men called friends). I knew a young lady who could dance no other; she danced it through life, and very queer and fantastic were her steps.

"Heaven bless thee from such measures, and keep thee from the foul fiend, who delights to lead after false fires in the night, Flibbertigibbet, that gives the web, and I forget what else.

"From my den, as Bunyan has it.

"C. L."

Here is a humorous expostulation with Coleridge for carrying away a book from the cottage, in the absence of its inmates.

TO MR. COLERIDGE.

[No date.]

"Dear C.,—Why will you make your visits, which should give pleasure, matter of regret to your friends? you never come but you take away some folio, that is part of my existence. With a great deal of difficulty I was made to comprehend the extent of my loss. My maid, Becky, brought me a dirty bit of paper, which contained her description of some book which Mr. Coleridge had taken away. It was 'Luster's Tables,' which, for some time, I could not make out. 'What! has he carried away any of the *tables*, Becky?' 'No, it wasn't any tables, but it was a book that he called Luster's Tables.' I was obliged to search personally among my shelves, and a huge fissure suddenly disclosed to me the true nature of the damage I had sustained. That book, C., you should not have taken away, for it is not mine, it is the property of a friend, who does not know its value, nor indeed have I been very sedulous in explaining to him the estimate of it; but was rather contented in giving a sort of corroboration to a hint that he let fall, as to its being suspected to be not genuine, so that in all probability it would have fallen to me as a deodand, not but I am as sure it is Luther's, as I am sure that Jack Bunyan wrote the 'Pilgrim's Progress,' but it was not for me to pronounce upon the validity of testimony that had been disputed by learneder clerks than I, so I quietly let it occupy the place it had usurped upon my shelves, and should never have thought of issuing an ejectment against it; for why should I be so bigoted as to allow rites of hospitality to none but my own books, children, &c.?—a species of egotism I abhor from my heart. No; let 'em all snug together, Hebrews and Proselytes of the gate; no selfish partiality of mine shall make distinction between them; I charge no warehouse-room for my friends' commodities; they are welcome to come and stay as long as they like, without paying rent. I have several such strangers that I treat with more than Arabian courtesy; there's a copy of More's fine poem, which is none of mine, but I cherish it as my own; I am none of those churlish landlords that advertise the goods to be taken away in ten days' time, or then to be sold to pay expenses. So you see I had no right to lend you that book; I may lend you my own books, because it is at my own hazard, but it is not honest to hazard a friend's property; I always make that distinction. I hope you will bring it with you, or send it by Hartley; or he can bring that, and you the 'Polemical Discourses,' and come and eat some atoning mutton with us one of these days shortly. We are engaged two or three Sundays deep, but always dine at home on week-days at half-past four. So come all four—men and books I mean—my third shelf (northern compartment) from the top has two devilish gaps, where you have knocked out its two eye-teeth.

"Your wronged friend,

"C. Lamb."

The following preface to a letter, addressed to Miss Hutchinson, Mrs. Wordsworth's sister, playing on the pretended defects of Miss Lamb's handwriting, is one of those artifices

of affection which, not finding scope in eulogistic epithets, takes refuge in apparent abuse. Lamb himself, at this time, wrote a singularly neat hand, having greatly improved in the India House, where he also learned to flourish, —a facility he took a pride in, and sometimes indulged; but his flourishes (whereforc it would be too curious to inquire) almost always shaped themselves into a visionary corkscrew, 'never made to draw.'

TO MISS HUTCHINSON.

"April 25th, 1824.

"Dear Miss H.,—Mary has such an invincible reluctance to any epistolary exertion, that I am sparing her a mortification by taking the pen from her. The plain truth is, she writes such a pimping, mean, detestable hand, that she is ashamed of the formation of her letters. There is an essential poverty and abjectness in the frame of them. They look like begging letters. And then she is sure to omit a most substantial word in the second draught (for she never ventures an epistle without a foul copy first), which is obliged to be interlined; which spoils the neatest epistle, you know. Her figures, 1, 2, 3, 4, &c., where she has occasion to express numerals, as in the date (25th April, 1824), are not figures, but figurantes; and the combined posse go staggering up and down shameless, as drunkards in the day-time. It is no better when she rules her paper. Her lines 'are not less erring' than her words. A sort of unnatural parallel lines, that are perpetually threatening to meet; which, you know, is quite contrary to Euclid. Her very blots are not bold like this [*here a large blot is inserted*], but poor smears, half left in and half scratched out, with another smear left in their place. I like a clear letter. A bold free hand, and a fearless flourish. Then she has always to go through them (a second operation) to dot her *i*'s, and cross her *t*'s. I don't think she can make a corkscrew if she tried, which has such a fine effect at the end or middle of an epistle, and fills up.

"There is a corkscrew! One of the best I ever drew. By the way, what incomparable whisky that was of M.'s! But if I am to write a letter, let me begin, and not stand flourishing, like a fencer at a fair.

"It gives me great pleasure," &c. &c. &c.

[*The letter now begins.*]

What a strange mingling of humour and solemn truth is there in the following reflection on Fauntleroy's fate, in a letter addressed to Bernard Barton!

TO BERNARD BARTON.

"Dec. 1824.

* * * * *

"And now, my dear sir, trifling apart, the gloomy catastrophe of yesterday morning prompts a sadder vein. The fate of the unfortunate Fauntleroy makes me, whether I will or no, to cast reflecting eyes around on such of my friends as, by a parity of situation, are exposed to a similarity of temptation. My very style seems to myself to become more impressive than usual, with the charge of them. Who that standeth, knoweth but he may yet fall? Your hands as yet, I am most willing to believe, have never deviated into others' property. You think it impossible that you could ever commit so heinous an offence; but so thought Fauntleroy once; so have thought many besides him, who at last have expiated as he hath done. You are as yet upright; but you are a banker, or at least the next thing to it. I feel the delicacy of the subject; but cash must pass through your hands, sometimes to a great amount. If in an unguarded hour ——— but I will hope better. Consider the scandal it will bring upon these of your persuasion. Thousands would go to see a Quaker hanged, that would be indifferent to the fate of a Presbyterian or an Anabaptist. Think of the effect it would have on the sale of your poems alone, not to mention higher considerations! I tremble, I am sure, at myself, when I think that so many poor victims of the law, at one time of their life, made as sure of never being hanged, as I, in my own presumption, am ready, too ready, to do myself. What are we better than they? Do we come into the world with different necks? Is there any distinctive mark under our left ears? Are we unstrangulable, I ask you? Think on these things. I am shocked sometimes at the shape of my own fingers, not for their resemblance to the ape tribe (which is something), but for the exquisite adaptation of them to the purposes of picking, fingering, &c.

"No one that is so framed, I maintain it, but should tremble. "C. L."

In the year 1824, one of Lamb's last ties to the theatre, as a scene of present enjoyment, was severed. Munden, the rich peculiarities of whose acting he has embalmed in one of the choicest "Essays of Elia," quitted the stage in the mellowness of his powers. His relish for Munden's acting was almost a new sense; he did not compare him with the old comedians, as having common qualities with them, but regarded him as altogether of a different and original style. On the last night of his appearance, Lamb was very desirous to attend, but every place in the boxes had long been secured; and Lamb was not strong enough to stand the tremendous rush, by enduring which, alone, he could hope to obtain a place in the pit; when Munden's gratitude for his exquisite praise anticipated his wish, by providing for him and Miss Lamb places in a corner of the orchestra, close to the stage. The play of the "Poor Gentleman," in which Munden played "Sir Robert Bramble," had concluded, and the audience were impatiently waiting for the farce, in which the great comedian was to delight them for the last time, when my attention was suddenly called to Lamb by Miss Kelly, who sat with my party far withdrawn into the obscurity of one of the upper boxes, but overlooking the radiant hollow which waved below us, to our friend. In his hand, directly beneath the line of stage-lights, glistened a huge porter-pot, which he was draining; while the broad face of old Munden was seen thrust out from the door by which the musicians enter, watching the close of the draught, when he might receive and hide the portentous beaker from the gaze of the admiring neighbours. Some unknown benefactor had sent four pots of stout to keep up the veteran's heart during his last trial; and, not able to drink them all, he bethought him of Lamb, and without considering the wonder which would be excited in the brilliant crowd who surrounded him, conveyed himself the cordial chalice to Lamb's parched lips. At the end of the same farce, Munden found himself unable to deliver from memory a short and elegant address which one of his sons had written for him; but, provided against accidents, took it from his pocket, wiped his eyes, put on his spectacles, read it, and made his last bow. This was, perhaps, the last night when Lamb took a hearty interest in the present business scene; for though he went now and then to the theatre to gratify Miss Isola, or to please an author who was his friend, his real stage henceforth only spread itself out in the selectest chambers of his memory.

## CHAPTER XV.

[1825.]

Lamb's Emancipation from the India-House.

The year 1825 is marked by one of the principal events in Lamb's uneventful life—his retirement from the drudgery of the desk, with a pension equal to two-thirds of his now liberal salary. The following letters vividly exhibit his hopes and his apprehensions before he received this noble boon from the East India Company, and his bewilderment of pleasure when he found himself in reality free. He has recorded his feelings in one of the most beautiful of his "Last Essays of Elia," entitled "The Superannuated Man;" but it will be interesting to contemplate them, "living as they rose," in the unstudied letters to which this chapter is devoted.

A New Series of the London Magazine was commenced with this year, in an increased size and price; but the spirit of the work had evaporated, as often happens to periodical works, as the store of rich fancies with which its contributors had begun, was in a measure exhausted. Lamb contributed a "Memoir of Liston," who occasionally enlivened Lamb's evening parties with his society; and who, besides the interest which he derived from his theatrical fame, was recommended to Lamb by the cordial admiration he expressed for Munden, whom he used to imitate in a style delightfully blending his own humour with that of his sometime rival. The "Memoir" is altogether a fiction—of which, as Lamb did not think it worthy of republication, I will only give a specimen. After a ludicrously improbable account of his hero's pedigree, birth, and early habits, Lamb thus represents his entrance on the life of an actor.

"We accordingly find him shortly after making his *début*, as it is called, upon the Norwich boards, in the season of that year, being then in the 22d year of his age. Having a natural

bent to tragedy, he chose the part of 'Pyrrhus,' in the 'Distrest Mother,' to Sally Parker's 'Hermione.' We find him afterwards as 'Barnwell,' 'Altamont,' 'Chamont,' &c.; but, as if nature had destined him to the sock, an unavoidable infirmity absolutely discapacitated him for tragedy. His person at this latter period of which I have been speaking, was graceful, and even commanding; his countenance set to gravity; he had the power of arresting the attention of an audience at first sight almost beyond any other tragic actor. But he could not hold it. To understand this obstacle, we must go back a few years, to those appalling reveries at Charnwood. Those illusions, which had vanished before the dissipation of a less recluse life, and more free society, now in his solitary tragic studies, and amid the intense calls upon feeling incident to tragic acting, came back upon him with tenfold vividness. In the midst of some most pathetic passage—the parting of Jaffier with his dying friend, for instance—he would suddenly be surprised with a fit of violent horse laughter. While the spectators were all sobbing before him with emotion, suddenly one of those grotesque faces would peep out upon him, and he could not resist the impulse. A timely excuse once or twice served his purpose, but no audiences could be expected to bear repeatedly this violation of the continuity of feeling. He describes them (the illusions) as so many demons haunting him, and paralysing every effort. Even now, I am told, he cannot recite the famous soliloquy in Hamlet, even in private, without immoderate bursts of laughter. However, what he had not force of reason sufficient to overcome, he had good sense enough to turn to emolument, and determined to make a commodity of his distemper. He prudently exchanged the buskin for the sock, and the illusions instantly ceased; or, if they occurred for a short season, by their very co-operation, added a zest to his comic vein; some of his most catching faces being (as he expresses it) little more than transcripts and copies of those extraordinary phantasmata."

He completed his half century on the day when he addressed the following letter

TO BERNARD BARTON.

"10th February 1825.

"Dear B. B.,—The 'Spirit of the Age' is by Hazlitt, the characters of Coleridge, &c. he had done better in former publications, the praise and the abuse much stronger, &c., but the new ones are capitally done. Horne Tooke is a matchless portrait. My advice is, to borrow it rather than buy it. I have it; he has laid too many colours on my likeness; but I have had so much injustice done me in my own name, that I make a rule of accepting as much over-measure to Elia as gentlemen think proper to bestow. Lay it on, and spare not. Your gentleman brother sets my mouth a-watering after liberty. Oh that I were kicked out of Leadenhall with every mark of indignity, and a competence in my fob. The birds of the air would not be so free as I should. How I would prance and curvet it, and pick up cowslips, and ramble about purposeless, as an infant! The authornometer is a good fancy. I have caused great speculation in the dramatic (not thy) world by a lying 'Life of Liston,' all pure invention. The town has swallowed it, and it is copied into newspapers, play-bills, &c., as authentic. You do not know the droll, and probably missed reading the article (in our first number, new series). A life more improbable for him to have lived could not be easily invented. But your rebuke, coupled with 'Dream on J. Bunyan,' checks me. I'd rather do more in my favourite way, but feel dry. I must laugh sometimes. I am poor Hypochondriacus, and *not* Liston.

"I have been harassed more than usually at office, which has stopt my correspondence lately. I write with a confused aching head, and you must accept this apology for a letter.

"I will do something soon, if I can, *as a peace-offering to the queen of the East Angles*—something she shan't scold about.

"For the present farewell.

"Thine, "C. L."

Freedom now gleamed on him, and he became restless with the approach of deliverance.

TO BERNARD BARTON.

"March 1825.

"Dear B. B.,—I have had no impulse to write, or attend to any single object but my-

self for weeks past—my single self, I by myself—I. I am sick of hope deferred. The grand wheel is in agitation, that is to turn up my fortune; but round it rolls, and will turn up nothing. I have a glimpse of freedom, of becoming a gentleman at large; but I am put off from day to day. I have offered my resignation, and it is neither accepted nor rejected. Eight weeks am I kept in this fearful suspense. Guess what an absorbing state I feel it. I am not conscious of the existence of friends present or absent. The East India Directors alone can be that thing to me or not. I have just learned that nothing will be decided this week. Why the next? Why any week? It has fretted me into an itch of the fingers; I rub 'em against paper, and write to you, rather than not allay this scorbuta.

"While I can write, let me abjure you to have no doubts of IRVING. Let Mr. M——— drop his disrespect. Irving has prefixed a dedication (of a missionary subject, first part) to Colcridge, the most beautiful, cordial, and sincere. He there acknowledges his obligation to S. T. C. for his knowledge of Gospel truths, the nature of a Christian Church, &c., to the talk of Samuel Taylor Coleridge (at whose Gamaliel feet he sits weekly), rather than to that of all the men living. This from him, the great dandled and petted sectarian—to a religious character so equivocal in the world's eye as that of S. T. C., so foreign to the Kirk's estimate—can this man be a quack? The language is as affecting as the spirit of the dedication. Some friend told him, 'This dedication will do you no good,' *i. e.* not in the world's repute, or with your own people. 'That is a reason for doing it,' quoth Irving.

"I am thoroughly pleased with him. He is firm, out-speaking, intrepid, and docile as a pupil of Pythagoras. You must like him.

"Yours, in tremors of painful hope,

"C. LAMB."

These tremors of painful hope were soon changed into certain joy. The following letters contain his own expressions of delight on his deliverance, as conveyed to several of his dearest friends. In the first his happiness is a little checked by the death of Mr. Monkhouse, a relation of Mrs. Wordsworth, who had gradually won Lamb's affections, and who nobly deserved them.

TO MR. WORDSWORTH.

"Colebrooke Cottage, 6th April 1825.

"Dear Wordsworth,—I have been several times meditating a letter to you concerning the good thing which has befallen me, but the thought of poor Monkhouse came across me. He was one that I had exulted in the prospect of congratulating me. He and you were to have been the first participators, for indeed it has been ten weeks since the first motion of it. Here am I then, after thirty-three years' slavery, sitting in my own room at eleven o'clock this finest of all April mornings, a freed man, with 441*l.* a-year for the remainder of my life, live I as long as John Dennis, who outlived his annuity and starved at ninety: 441*l.*, *i. e.* 450*l.*, with a deduction of 9*l.* for a provision secured to my sister, she being survivor, the pension guaranteed by Act Georgii Tertii, &c.

"I came home FOR EVER on Tuesday in last week. The incomprehensibleness of my condition overwhelmed me. It was like passing from life into eternity. Every year to be as long as three, *i. e.* to have three times as much real time—time that is my own, in it! I wandered about thinking I was happy, but feeling I was not. But that tumultuousness is passing off, and I begin to understand the nature of the gift. Holydays, even the annual month, were always uneasy joys, with their conscious fugitiveness; the craving after making the most of them. Now, when all is holyday, there are no holydays. I can sit at home, in rain or shine, without a restless impulse for walkings. I am daily steadying, and shall soon find it as natural to me to be my own master, as it has been irksome to have had a master. Mary wakes every morning with an obscure feeling that some good has happened to us.

"—— and ——, after their releasements, describe the shock of their emancipation much as I feel mine. But it hurt their frames. I eat, drink, and sleep sound as ever. I lay no anxious schemes for going hither and thither, but take things as they occur. Yesterday I excursioned twenty miles; to-day I write a few letters. Pleasuring was for fugitive playdays, mine are fugitive only in the sense

that life is fugitive. Freedom and life co-existent!

"At the foot of such a call upon you for gratulation, I am ashamed to advert to that melancholy event. Monkhouse was a character I learned to love slowly, but it grew upon me, yearly, monthly, daily. What a chasm has it made in our pleasant parties! His noble friendly face was always coming before me, till this hurrying event in my life came, and for the time has absorbed all interest; in fact it has shaken me a little. My old desk companions, with whom I have had such merry hours, seem to reproach me for removing my lot from among them. They were pleasant creatures; but to the anxieties of business, and a weight of possible worse ever impending, I was not equal. Indeed this last winter I was jaded out—winters were always worse than other parts of the year, because the spirits are worse, and I had no day-light. In summer, I had day-light evenings. The relief was hinted to me from a superior power when I, poor slave, had not a hope but that I must wait another seven years with Jacob—and lo! the Rachael which I coveted is brought to me.

"Have you read the noble dedication of Irving's 'Missionary Orations' to S. T. C. Who shall call this man a quack hereafter? What the Kirk will think of it neither I nor Irving care. When somebody suggested to him that it would not be likely to do him good, videlicet, among his own people, 'That is a reason for doing it,' was his noble answer. That Irving thinks he has profited mainly by S. T. C., I have no doubt. The very style of the Dedication shows it.

"Communicate my news to Southey, and beg his pardon for my being so long acknowledging his kind present of the 'Church,' which circumstances, having no reference to himself, prevented at the time. Assure him of my deep respect and friendliest feelings.

"Divide the same, or rather each take the whole to you—I mean you and all yours. To Miss Hutchinson I must write separate.

"Farewell! and end at last, long selfish letter! "C. Lamb."

TO BERNARD BARTON.

"April 1825.

"Dear B. B.,—My spirits are so tumultuary with the novelty of my recent emancipation, that I have scarce steadiness of hand, much more mind, to compose a letter. I am free, B. B.—free as air!

'The little bird that wings the sky
Knows no such liberty.'

I was set free on Tuesday in last week at four o'clock. I came home for ever!

"I have been describing my feelings as well as I can to Wordsworth in a long letter, and don't care to repeat. Take it briefly, that for a few days I was painfully oppressed by so mighty a change, but it is becoming daily more natural to me. I went and sat among 'em all at my old thirty-three-years' desk yester morning; and, deuce take me, if I had not yearnings at leaving all my old pen-and-ink fellows, merry, sociable lads, at leaving them in the lurch, fag, fag, fag!—The comparison of my own superior felicity gave me any thing but pleasure.

"B. B., I would not serve another seven years for seven hundred thousand pounds! I have got 440*l.* net for life, sanctioned by act of parliament, with a provision for Mary if she survives me. I will live another fifty years; or, if I live but ten, they will be thirty, reckoning the quantity of real time in them, *i. e.* the time that is a man's own. Tell me how you like 'Barbara S.*;' will it be received in atonement for the foolish 'Vision'—I mean by the lady? *A-propos*, I never saw Mrs. Crawford in my life; nevertheless it's all true of somebody.

"Address me, in future, Colebrooke-cottage, Islington. I am really nervous (but that will wear off), so take this brief announcement.

"Yours truly, "C. L."

TO MISS HUTCHINSON.

"April 18th, 1825.

"Dear Miss Hutchinson,—You want to know all about my gaol delivery. Take it then. About twelve weeks since I had a sort of intimation that a resignation might be well accepted from me. This was a kind bird's whisper. On that hint I spake. G—— and T—— furnished me with certificates of wasted health and sore spirits—not much more than the truth, I promise you—and for nine weeks

* The true heroine of this beautiful story is still living, though she has left the stage. It is enough to make a severer quaker than B. B. feel "that there is some soul of goodness" in players.

I was kept in a fright. I had gone too far to recede, and they might take advantage, and dismiss me with a much less sum than I had reckoned on. However, liberty came at last, with a liberal provision. I have given up what I could have lived on in the country; but have enough to live here, by management and scribbling occasionally. I would not go back to my prison for seven years longer for 10,000*l.* a-year—seven years after one is fifty, is no trifle to give up. Still I am a young *pensioner*, and have served but thirty-three years; very few, I assure you, retire before forty, forty-five, or fifty years' service.

"You will ask how I bear my freedom? Faith, for some days I was staggered; could not comprehend the magnitude of my deliverance; was confused, giddy; knew not whether I was on my head or my heel, as they say. But those giddy feelings have gone away, and my weather-glass stands at a degree or two above

CONTENT.

"I go about quiet, and have none of that restless hunting after recreation, which made holydays formerly uneasy joys. All being holydays, I feel as if I had none, as they do in heaven, where 'tis all red-letter days. I have a kind letter from the Wordsworths, *congratulatory* not a little. It is a damp, I do assure you, amid all my prospects, that I can receive *none* from a quarter upon which I had calculated, almost more than from any, upon receiving congratulations. I had grown to like poor Monkhouse more and more. I do not esteem a soul living or not living more warmly than I had grown to esteem and value him. But words are vain. We have none of us to count upon many years. That is the only cure for sad thoughts. If only some died, and the rest were permanent on earth, what a thing a friend's death would be then!

"I must take leave, having put off answering a load of letters to this morning, and this, alas! is the first. Our kindest remembrances to Mrs. Monkhouse,

"And believe us yours most truly,

"C. LAMB."

In this summer Lamb and his sister paid a long visit to Enfield, which induced their removing thither some time afterwards. The following letter is addressed thence,

TO MR. SOUTHEY.

"19th August 1825.

"Dear Southey,—You'll know who this letter comes from by opening slap-dash upon the text, as in the good old times. I never could come into the custom of envelopes; 'tis a modern foppery; the Plinian correspondence gives no hint of such. In singleness of sheet and meaning, then, I thank you for your little book. I am ashamed to add a codicil of thanks for your 'Book of the Church.' I scarce feel competent to give an opinion of the latter; I have not reading enough of that kind to venture at it. I can only say the fact, that I have read it with attention and interest. Being, as you know, not quite a Churchman, I felt a jealousy at the Church taking to herself the whole deserts of Christianity, Catholic and Protestant, from Druid extirpation downwards. I call all good Christians the Church, Capillarians and all. But I am in too light a humour to touch these matters. May all our churches flourish! Two things staggered me in the poem, (and one of them staggered both of us), I cannot away with a beautiful series of verses, as I protest they are, commencing 'Jenner.' 'Tis like a choice banquet opened with a pill or an electuary—physic stuff. T' other is, we cannot make out how Edith should be no more than ten years old. By'r Lady, we had taken her to be some sixteen or upwards. We suppose you have only chosen the round number for the metre. Or poem and dedication may be both older than they pretend to; but then some hint might have been given; for, as it stands, it may only serve some day to puzzle the parish reckoning. But without inquiring further, (for 'tis ungracious to look into a lady's years,) the dedication is evidently pleasing and tender, and we wish Edith May Southey joy of it. Something, too, struck us as if we had heard of the death of John May. A John May's death was a few years since in the papers. We think the tale one of the quietest, prettiest things we have seen. You have been temperate in the use of localities, which generally spoil poems laid in exotic regions. You mostly cannot stir out (in such things) for humming-birds and fire-flies. A tree is a Magnolia, &c.—'Can I but like the truly Catholic spirit? Blame as thou mayest the Papist's

erring creed'—which, and other passages, brought me back to the old Anthology days, and the admonitory lesson to 'Dear George' on 'The Vesper Bell,' a little poem which retains its first hold upon me strangely.

"The compliment to the translatress is daintily conceived. Nothing is choicer in that sort of writing than to bring in some remote, impossible parallel,—as between a great empress and the inobtrusive quiet soul who digged her noiseless way so perseveringly through that rugged Paraguay mine. How she Dobrizhoffered it all out, it puzzles my slender Latinity to conjecture. Why do you seem to sanction Landor's allegorizing away of honest Quixote! He may as well say Strap is meant to symbolize the Scottish nation before the Union, and Random since that act of dubious issue; or that Partridge means the Mystical Man, and Lady Bellaston typifies the Woman upon Many Waters. Gebir, indeed, may mean the state of the hop markets last month, for any thing I know to the contrary. That all Spain overflowed with romancical books (as Madge Newcastle calls them) was no reason that Cervantes should not smile at the matter of them; nor even a reason that, in another mood, he might not multiply them, deeply as he was tinctured with the essence of them. Quixote is the father of gentle ridicule, and at the same time the very depository and treasury of chivalry and highest notions. Marry, when somebody persuaded Cervantes that he meant only fun, and put him upon writing that unfortunate Second Part with the confederacies of that unworthy duke and most contemptible duchess, Cervantes sacrificed his instinct to his understanding.

"We got your little book but last night, being at Enfield, to which place we came about a month since, and are having quiet holydays. Mary walks her twelve miles a day some days, and I my twenty on others. 'Tis all holiday with me now, you know. The change works admirably.

"For literary news, in my poor way, I have a one-act farce going to be acted at Haymarket; but when? is the question. 'Tis an extravaganza, and like enough to follow Mr. H. 'The London Magazine' has shifted its publishers once more, and I shall shift myself out of it. It is fallen. My ambition is not at present higher than to write nonsense for the playhouses, to eke out a something contracted income. *Tempus erat.* There was a time, my dear Cornwallis, when the Muse, &c. But I am now in Mac Fleckno's predicament,—

'Promised a play, and dwindled to a farce.'

"Coleridge is better (was, at least, a few weeks since) than he has been for years. His accomplishing his book at last has been a source of vigour to him. We are on a half visit to his friend Allsop, at a Mrs. Leishman's, Enfield, but expect to be at Colebrooke Cottage in a week or so, where, or any where, I shall be always most happy to receive tidings from you. G. Dyer is in the height of an uxorious paradise. His honeymoon will not wane till he wax cold. Never was a more happy pair, since Acme and Septimius, and longer. Farewell, with many thanks, dear S. Our loves to all round your Wrekin.

"Your old friend,

"C. Lamb."

The farce referred to in this letter was founded on Lamb's essay "On the Inconvenience of being Hanged." It was, perhaps, too slight for the stage, and never was honoured by a trial; but was ultimately published in "Blackwood's Magazine."

## CHAPTER XVI.

[1826 to 1828.]

Letters to Robinson, Cary, Coleridge, Patmore, Procter, and Barton.

When the first enjoyment of freedom was over, it may be doubted whether Lamb was happier for the change. He lost a grievance on which he could lavish all the fantastical exaggeration of a sufferer without wounding the feelings of any individual, and perhaps the loss was scarcely compensated by the listless leisure which it brought him. Whenever the facile kindness of his disposition permitted, he fled from those temptations of society, which he could only avoid by flight; and his evening hours of solitude were hardly so sweet as when they were the reliefs and resting-places of his mind,—"glimpses which might make him less forlorn" of the world of poetry and romance. His mornings were chiefly occupied in long walks, sometimes extending to ten or twelve miles, in which at this time he was accompa-

nied by a noble dog, the property of Mr. Hood, to whose humours Lamb became almost a slave, and who, at last, acquired so portentous an ascendancy that Lamb requested his friend Mr. Patmore to take him under his care. At length the desire of assisting Mr. Hone, in his struggle to support his family by antiquarian research and modern pleasantry, renewed to him the blessing of regular labour; he began the task of reading through the glorious heap of dramas collected at the British Museum under the title of the "Garrick Plays," to glean scenes of interest and beauty for the work of his friend; and the work of kindness brought with it its own reward.

"It is a sort of office work to me," says Lamb, in a letter to Barton; "hours ten to four, the same. It does me good. Men must have regular occupation that have been used to it."

The Christmas of 1825 was a melancholy season for Lamb. He had always from a boy spent Christmas in the Temple with Mr. Norris, an officer of the Inner Temple, and this Christmas was made wretched by the last illness of his oldest friend. Anxious to excite the sympathy of the Benchers of the Inn for the survivors, Lamb addressed the following letter to a friend as zealous as himself in all generous offices, in order that he might show it to some of the Benchers.

TO MR. H. C. ROBINSON.

"Colebrooke Row, Islington,
Saturday 20th Jan. 1826.

"Dear Robinson,—I called upon you this morning, and found that you were gone to visit a dying friend. I had been upon a like errand. Poor Norris has been lying dying for now almost a week, such is the penalty we pay for having enjoyed a strong constitution! Whether he knew me or not, I know not; or whether he saw me through his poor glazed eyes; but the group I saw about him I shall not forget. Upon the bed, or about it, were assembled his wife and two daughters, and poor deaf Richard, his son, looking doubly stupified. There they were, and seemed to have been sitting all the week. I could only reach out a hand to Mrs. Norris. Speaking was impossible in that mute chamber. By this time I hope it is all over with him. In him I have a loss the world cannot make up. He was my friend and my father's friend all the life I can remember. I seem to have made foolish friendships ever since. Those are friendships which outlive a second generation. Old as I am waxing, in his eyes I was still the child he first knew me. To the last he called me Charley. I have none to call me Charley now. He was the last link that bound me to the Temple. You are but of yesterday. In him seem to have died the old plainness of manners and singleness of heart. Letters he knew nothing of, nor did his reading extend beyond the pages of the 'Gentleman's Magazine.' Yet there was a pride of literature about him from being amongst books (he was librarian), and from some scraps of doubtful Latin which he had picked up in his office of entering students, that gave him very diverting airs of pedantry. Can I forget the erudite look with which, when he had been in vain trying to make out a black-letter text of Chaucer in the Temple Library, he laid it down, and told me that—'in those old books, Charley, there is sometimes a deal of very indifferent spelling;' and seemed to console himself in the reflection! His jokes, for he had his jokes, are

* The following allusion to Lamb's subservience to Dash is extracted from one of a series of papers, written in a most cordial spirit, and with great characteristic power, by the friend to whom Dash was assigned, which appeared in the "Court Magazine." "During these interminable rambles—heretofore pleasant in virtue of their profound loneliness and freedom from restraint, Lamb made himself a perfect slave to the dog—whose habits were of the most extravagantly errant nature, for, generally speaking, the creature was half a mile off from his companion either before or behind, scouring the fields or roads in all directions, scampering up or down 'all manner of streets,' and leaving Lamb in a perfect fever of irritation and annoyance; for he was afraid of losing the dog when it was out of sight, and yet could not persuade himself to keep it *in* sight for a moment, by curbing its roving spirit. Dash knew Lamb's weakness in these particulars as well as he did himself, and took a dog-like advantage of it. In the Regent's Park, in particular, Dash had his master completely at his mercy; for the moment they got into the ring, he used to get through the paling on to the green sward, and disappear for a quarter or half an hour together, knowing perfectly well that Lamb did not dare move from the spot where he (Dash) had disappeared, till such time as he thought proper to show himself again. And they used to take this particular walk much oftener than they otherwise would, precisely because Dash liked it and Lamb did not."—Under his second master, we learn from the same source, that Dash "subsided into the best bred and best behaved of his species."

now ended; but they were old trusty perennials, staples that pleased after *decies repetita*, and were always as good as new. One song he had, which was reserved for the night of Christmas-day, which we always spent in the Temple. It was an old thing, and spoke of the flat bottoms of our foes, and the possibility of their coming over in darkness, and alluded to threats of an invasion many years blown over; and when he came to the part

'We'll still make 'em run, and we'll still make 'em sweat,
In spite of the devil, and Brussels Gazette!'

his eyes would sparkle as with the freshness of an impending event. And what is the Brussels Gazette now? I cry while I enumerate these trifles. 'How shall we tell them in a stranger's ear?'

"My first motive in writing, and, indeed, in calling on you, was to ask if you were enough acquainted with any of the benchers, to lay a plain statement before them of the circumstances of the family. I almost fear not, for you are of another hall. But if you can oblige me and my poor friend, who is now insensible to any favours, pray exert yourself. You cannot say too much good of poor Norris and his poor wife.

"Yours ever,

"Charles Lamb."

In the spring of 1826, the following letters to Bernard Barton were written.

TO BERNARD BARTON.

"Feb. 1826.

"Dear B. B.,—I got your book not more than five days ago, so am not so negligent as I must have appeared to you with a fortnight's sin upon my shoulders. I tell you with sincerity, that I think you have completely succeeded in what you intended to do. What is poetry may be disputed,—these are poetry to me at least. They are concise, pithy, and moving; uniform as they are, and unembellished. I read them through at two sittings, without one sensation approaching to tedium. I do not know that among your many kind presents of this nature, this is not my favourite volume. The language is never lax, and there is a unity of design and feeling. You wrote them *with love*—to avoid the coxcombical phrase, *con amore*. I am particularly pleased with the 'Spiritual Law,' pages 34 and 35. It reminded me of Quarles, and 'holy Mr. Herbert,' as Izaak Walton calls him; the two best, if not only, of our devotional poets, though some prefer Watts, and some Tom Moore. I am far from well, or in my right spirits, and shudder at pen-and-ink work. I poke out a monthly crudity for Colburn in his magazine, which I call 'Popular Fallacies,' and periodically crush a proverb or two, setting up my folly against the wisdom of nations. Do you see the 'New Monthly?'

"One word I must object to in your little book, and it recurs more than once—*fadeless* is no genuine compound; loveless is, because love is a noun as well as a verb; but what is a fade? And I do not quite like whipping the Greek drama upon the back of 'Genesis,' page 8. I do not like praise handed in by disparagement; as I objected to a side censure on Byron, &c. in the 'Lines on Bloomfield.' With these poor cavils excepted, your verses are without a flaw.

"C. Lamb."

TO BERNARD BARTON.

"March 1826.

"Dear B. B.,—You may know my letters by the paper and the folding. For the former, I live on scraps obtained in charity from an old friend, whose stationery is a permanent perquisite; for folding, I shall do it neatly when I learn to tie my neckcloths. I surprise most of my friends, by writing to them on ruled paper, as if I had not got past pot-hooks and hangers. Sealing-wax, I have none on my establishment; wafers of the coarsest bran supply its place. *When my epistles come to be weighed with Pliny's*, however *superior to the Roman* in delicate irony, judicious reflections, &c., his *gilt post* would bribe over the judges to him. All the time I was at the India House I never mended a pen; I now cut them to the stumps, marring rather than mending the primitive goose-quill. I cannot bear to pay for articles I used to get for nothing. (When Adam laid out his first penny upon nonpareils at some stall in Mesopotamia, I think it went hard with him, reflecting upon his old goodly orchard, where he had so many for nothing.) When I write to a great man at the court end, he opens with surprise upon a naked note, such as Whitechapel people interchange, with no sweet degrees of envelope. I never en-

closed one bit of paper in another, nor understood the rationale of it. Once only I sealed with borrowed wax, to set Sir Walter Scott a wondering, impressed with the imperial quartered arms of England, which my friend Field bears in compliment to his descent, in the female line, from Oliver Cromwell. It must have set his antiquarian curiosity upon watering. To your question upon the currency, I refer you to Mr. Robinson's last speech, where, if you can find a solution, I cannot. I think this, though, the best ministry we ever stumbled upon ;—gin reduced four shillings in the gallon, wine two shillings in the quart! This comes home to men's business and bosoms. My tirade against visitors was not meant particularly at you or A. K——. I scarce know what I meant, for I do not just now feel the grievance. I wanted to make an *article*. So in another thing I talked of somebody's *insipid wife*, without a correspondent object in my head: and a good lady, a friend's wife, whom I really *love*, (don't startle, I mean in a lawful way,) has looked shyly on me ever since. The blunders of personal application are ludicrous. I send out a character now and then, on purpose to exercise the ingenuity of my friends. 'Popular Fallacies' will go on. A little thing without name will also be printed on the Religion of the Actors, but it is out of your way, so I recommend you, with true author's hypocrisy, to skip it. We are about to sit down to roast beef, at which we could wish B. B. and B. B.'s daughter to be humble partakers. So much for my hint at visitors, which was scarcely calculated for droppers-in from Woodbridge ; the sky does not drop such larks every day. My very kindest wishes to you all, with my sister's best love.

"C. Lamb."

TO BERNARD BARTON.

"May 16, 1826.

"Dear B. B.,—I have had no spirits lately to begin a letter to you, though I am under obligations to you (how many ?) for your neat little poem. 'Tis just what it professes to be, a simple tribute, in chaste verse, serious and sincere.

"I do not know how Friends will relish it, but we out-lyers, honorary friends, like it very well. I have had my head and ears stuffed up with the east winds. A continual ringing in my brain of bells jangled, or the spheres touched by some raw angel. Is it not George the Third tuning the Hundredth Psalm ? I get my music for nothing. But the weather seems to be softening, and will thaw my stunnings. Coleridge, writing to me a week or two since, began his note—'*Summer has set in with his usual severity.*' A cold summer is all I know disagreeable in cold. I do not mind the utmost rigour of real winter, but these smiling hypocritical Mays wither me to death. My head has been ringing chaos, like the day the winds were made, before they submitted to the discipline of a weathercock, before the quarters were made. In the street, with the blended noises of life about me, I hear, and my head is lightened ; but in a room the hubbub comes back, and I am deaf as a sinner. Did I tell you of a pleasant sketch Hood has done, which he calls—'*Very deaf indeed?*' It is of a good-natured stupid-looking old gentleman, whom a footpad has stopped, but for his extreme deafness cannot make him understand what he wants. The unconscious old gentleman is extending his ear-trumpet very complacently, and the fellow is firing a pistol into it to make him hear, but the ball will pierce his skull sooner than the report reach his sensorium. I choose a very little bit of paper, for my ear hisses when I bend down to write. I can hardly read a book, for *I miss that small soft voice which the idea of articulated words raises* (almost imperceptibly to you) *in a silent reader I seem too deaf to see what I read.* But with a touch of returning zephyr my head will melt. What lies you poets tell about May ! It is the most ungenial part of the year. Cold crocuses, cold primroses, you take your blossoms in ice—a painted sun.

> Unmeaning joy around appears,
> And nature smiles as though she sneers!

"It is ill with me when I begin to look which way the wind blows. Ten years ago, I literally did not know the point from the broad end of your vane, which it was that indicated the quarter. I hope these ill winds have blown *over* you as they do through me.

"So A. K. keeps a school ; she teaches nothing wrong, I'll answer for't. I have a Dutch print of a school-mistress ; surrounded by little old-fashioned Fleminglings, with only

one face among them. She a princess of a school-mistress, wielding a rod for form more than use; the scena, an old monastic chapel, with a Madonna over her head, looking just as serious, as thoughtful, as pure, as gentle as herself. 'Tis a type of thy friend.

"Yours with kindest wishes,

"C. LAMB."

About this time a little sketch was taken of Lamb, and published. It is certainly not flattering; but there is a touch of Lamb's character in it. He sent one of the prints to Coleridge, with the following note.

TO MR. COLERIDGE.

"June 1st, 1826.

"Dear Coleridge,—If I know myself, nobody more detests the display of personal vanity, which is implied in the act of sitting for one's picture, than myself. But the fact is, that the likeness which accompanies this letter was stolen from my person at one of my unguarded moments by some too partial artist, and my friends are pleased to think that he has not much flattered me. Whatever its merits may be, you, who have so great an interest in the original, will have a satisfaction in tracing the features of one that has so long esteemed you. There are times when in a friend's absence these graphic representations of him almost seem to bring back the man himself. The painter, whoever he was, seems to have taken me in one of those disengaged moments, if I may so term them, when the native character is so much more honestly displayed than can be possible in the restraints of an inforced sitting attitude. Perhaps it rather describes me as a thinking man, than a man in the act of thought. Whatever its pretensions, I know it will be dear to you, towards whom I should wish my thoughts to flow in a sort of an undress rather than in the more studied graces of diction.

"I am, dear Coleridge, yours sincerely,

"C. LAMB."

In the following summer, Lamb and his sister went on a long visit to Enfield, which ultimately led to his giving up Colebrooke-cottage, and becoming a constant resident at that place. It was a great sacrifice to him, who loved London so well; but his sister's health and his own required a secession from the crowd of visitors who pressed on him at Islington, and whom he could not help welcoming. He thus invited Mr. Cary, once librarian of the British Museum, to look in upon his retreat.

TO MR. CARY.

"April 3rd, 1826.

"Dear Sir,—It is whispered me that you will not be unwilling to look into our doleful hermitage. Without more preface, you will gladden our cell by accompanying our old chums of the London, Darley and A. C., to Enfield on Wednesday. You shall have hermits' fare, with talk as seraphical as the novelty of the divine life will permit, with an innocent retrospect to the world which we have left, when I will thank you for your hospitable offer at Chiswick, and with plain hermit reasons evince the necessity of abiding here.

"Without hearing from you, then, you shall give us leave to expect you. I have long had it on my conscience to invite you, but spirits have been low; and I am indebted to chance for this awkward but most sincere invitation.

"Yours, with best loves to Mrs. Cary,

"C. LAMB.

"D. knows all about the coaches. O for a Museum in the wilderness!"

The following letter was addressed about this time to Coleridge, who was seriously contemplating a poetical pantomime.

TO MR. COLERIDGE.

"1826.

"Dear C.,—We will with great pleasure be with you on Thursday in the next week early. Your finding out my style in your nephew's pleasant book is surprising to me. I want eyes to descry it. You are a little too hard upon his morality, though I confess he has more of Sterne about him than of Sternhold. But he saddens into excellent sense before the conclusion. Your query shall be submitted to Miss Kelly, though it is obvious that the pantomime, when done, will be more easy to decide upon than in proposal. I say, do it by all means. I have Decker's play by me, if you can filch anything out of it. Miss G——, with

her kitten eyes, is an actress, though she shows it not at all; and pupil to the former, whose gestures she mimics in comedy to the disparagement of her own natural manner, which is agreeable. It is funny to see her bridling up her neck, which is native to F. K.; but there is no setting another's manners upon one's shoulders any more than their head. I am glad you esteem Manning, though you see but his husk or shrine. He discloses not, save to select worshippers, and will leave the world without any one hardly but me knowing how stupendous a creature he is. I am perfecting myself in the 'Ode to Eton College' against Thursday, that I may not appear unclassic. I have just discovered that it is much better than the 'Elegy.'

"In haste, "C. L.

"P.S.—I do not know what to say to your *latest* theory about Nero being the Messiah, though by all accounts he was a 'nointed one."

Lamb's desire for dramatic success was not even yet wholly chilled. In this summer he wrote a little piece on the story of Crabbe's tale of the "Confidant," which was never produced, but ultimately published in "Blackwood's Magaziue." It runs on agreeably in melodious blank verse, entirely free from the occasional roughnesses of "John Woodvil," but has not sufficient breadth or point for the stage. He alludes to it in the following letter

TO BERNARD BARTON.

"Aug. 10th, 1827.

"Dear B. B.,—I have not been able to answer you, for we have had, and are having, (I just snatch a moment,) our poor quiet retreat, to which we fled from society, full of company. Whither can I take wing, from the oppression of human faces? Would I were in a wilderness of apes, tossing cocoa-nuts about, grinning and grinned at!

"M—— was hoaxing you, surely, about my engraving; 'tis a little sixpenny thing, too like by half, in which the draughtsman has done his best to avoid flattery. There have been two editions of it, which I think are all gone, as they have vanished from the window where they hung,—a print-shop, corner of Great and Little Queen-street, Lincoln's Inn Fields,—where any London friend of yours may inquire for it; for I am (though you *won't understand it*) at Enfield Chace. We have been here near three months, and shall stay two more, if people will let us alone; but they persecute us from village to village. So, don't direct to Islington again, till further notice. I am trying my hand at a drama, in two acts, founded on Crabbe's 'Confidant,' *mutatis mutandis*. You like the Odyssey; did you ever read my 'Adventures of Ulysses,' founded on Chapman's old translation of it? for children or men. Chapman is divine, and my abridgment has not quite emptied him of his divinity. When you come to town I will show it you. You have well described your old fashionable grand paternal hall. Is it not odd that every one's earliest recollections are of some such place! I had my Blakesware (Blakesmoor in the 'London'). Nothing fills a child's mind like a large old mansion; better if un—or partially—occupied, peopled with the spirits of deceased members for the county, and justices of the quorum. Would I were buried in the peopled solitude of one, with my feelings at seven years old! Those marble busts of the emperors, they seemed as if they were to stand for ever, as they had stood from the living ages of Rome, in that old marble hall, and I to partake of their permanency. Eternity was, while I thought not of Time. But he thought of me, and they are toppled down, and corn covers the spot of the noble old dwelling and its princely gardens. I feel like a grasshopper that, chirping about the grounds, escapes the scythe only by my littleness. Even now he is whetting one of his smallest razors to clean wipe me out, perhaps. Well!"

The following is an acknowledgment of some verses which Lamb had begged for Miss Isola's album.

"Aug. 28th, 1827.

"Dear B. B.,—I am thankful to you for your ready compliance with my wishes. Emma is delighted with your verses; and I have sent them, with four album poems of my own, to a Mr. F——, who is to be the editor of a more superb pocket-book than has yet appeared, by far! the property of some wealthy booksellers; but whom, or what its name, I forgot to ask. It is actually to have in it schoolboy exercises

by his present Majesty and the late Duke of York. Wordsworth is named as a contributor. F——, whom I have slightly seen, is editor of a forthcome or coming review of foreign books, and is intimately connected with Lockhart and ——. So I take it that this is a concern of Murray's. Walter Scott also contributes mainly. I have stood off a long time from these annuals, which are ostentatious trumpery, but could not withstand the request of Jameson, a particular friend of mine and Coleridge's.

"I shall hate myself in frippery, strutting along, and

> 'Vying in finery with beaux and belles,
> Future Lord Byrons and sweet L. E. Ls.'

Your taste, I see, is less simple than mine, which the difference in our persuasions has doubtless effected. In fact, of late you have so Frenchified your style, larding it with *hors de combat*, and *au désespoirs*, that o' my conscience the Foxian blood is quite dried out of you, and the skipping Monsieur spirit has been infused.

"If you have anything you like to send further, I dare say an honourable place would be given to it; but I have not heard from F—— since I sent mine, nor shall I probably again, and therefore I do not solicit it as from him. Yesterday I sent off my tragi-comedy to Mr. Kemble; wish it luck. I made it all ('tis blank verse, and I think of the true old dramatic cut) or most of it, in the green lanes about Enfield, where I am, and mean to remain, in spite of your peremptory doubts on that head. Your refusal to lend your poetical sanction to my 'Icon,' and your reasons to Evans, are most sensible. Maybe I may hit on a line or two of my own jocular; maybe not. Do you never Londonize again? I should like to talk over old poetry with you, of which I have much, and you, I think, little. I would willingly come and work for you three weeks or so, to let you loose. Would I could sell or give you some of my leisure! POSITIVELY, THE BEST THING A MAN CAN HAVE TO DO IS NOTHING! and *next to that*, perhaps, GOOD WORKS! I am but poorlyish, and feel myself writing a dull letter; poorlyish from company; not generally, for I never was better, nor took more walks, fourteen miles a day on an average, with a sporting dog, Dash. You would not know the plain poet, any more than he doth recognize James Naylor trick'd out *au désespoy* (how do you spell it?)

"C. LAMB."

The following was written to the friend to whom Lamb had intrusted Dash, a few days after the parting.

TO MR. PATMORE.

[No date.]

"Mrs. Leishman's, Chace, Enfield.

"Dear P.,—Excuse my anxiety, but how is Dash? I should have asked if Mrs. P——e kept her rules, and was improving; but Dash came uppermost. The order of our thoughts should be the order of our writing. Goes he muzzled, or *aperto ore*? Are his intellects sound, or does he wander a little in *his* conversation? You cannot be too careful to watch the first symptoms of incoherence. The first illogical snarl he makes, to St. Luke's with him. All the dogs here are going mad, if you believe the overseers; but I protest they seem to me very rational and collected. But nothing is so deceitful as mad people, to those who are not used to them. Try him with hot water: if he won't lick it up it is a sign—he does not like it. Does his tail wag horizontally, or perpendicularly? That has decided the fate of many dogs in Enfield. Is his general deportment cheerful? I mean when he is pleased—for otherwise there is no judging. You can't be too careful. Has he bit any of the children yet? If he has, have them shot, and keep *him* for curiosity, to see if it was the hydrophobia. They say all our army in India had it at one time; but that was in *Hyder*-Ally's time. Do you get paunch for him? Take care the sheep was sane. You might pull out his teeth (if he would let you), and then you need not mind if he were as mad as a Bedlamite. It would be rather fun to see his odd ways. It might amuse Mrs. P—— and the children. They'd have more sense than he. He'd be like a fool kept in a family, to keep the household in good humour with their own understanding. You might teach him the mad dance, set to the mad howl. *Madge Owlet* would be nothing to him. 'My! how he capers!' [*In the margin is written*, '*One of the children speaks this**.'] * * What I scratch out is a German quotation,

* Here three lines are carefully erased.

from Lessing, on the bite of rabid animals; but I remember you don't read German. But Mrs. P—— may, so I wish I had let it stand. The meaning in English is—'Avoid to approach an animal suspected of madness, as you would avoid fire or a precipice,' which I think is a sensible observation. The Germans are certainly profounder than we. If the slightest suspicion arises in your breast that all is not right with him, muzzle him and lead him in a string (common pack-thread will do—he don't care for twist) to Mr. Hood's, his quondam master, and he'll take him in at any time. You may mention your suspicion, or not, as you like, or as you think it may wound or not Mr. H.'s feelings. Hood, I know, will wink at a few follies in Dash, in consideration of his former sense. Besides, Hood is deaf, and, if you hinted anything, ten to one he would not hear you. Besides, you will have discharged your conscience, and laid the child at the right door, as they say.

"We are dawdling our time away very idly and pleasantly at a Mrs. Leishman's, Chace, Enfield, where, if you come a-hunting, we can give you cold meat and a tankard. Her husband is a tailor; but that, you know, does not make her one. I knew a jailor (which rhymes), but his wife was a fine lady.

"Let us hear from you respecting Mrs. P——'s regimen. I send my love in a —— to Dash. "C. Lamb."

On the *outside* of the letter is written:

"Seriously, I wish you would call upon Hood when you are that way. He's a capital fellow. I've sent him two poems, one ordered by his wife, and written to order; and 'tis a week since, and I've not heard from him. I fear something is the matter.

"Omitted within:

"Our kindest remembrance to Mrs. P."

He thus, in December, expresses his misery in a letter

TO BERNARD BARTON.

"Dec. 1827.

"My dear B. B.,—I have scarce spirits to write, yet am harassed with not writing. Enfield, and everything, is very gloomy. I feel most thankful for the spinsterly attentions of your sister. Thank that kind 'knitter in the sun!' What nonsense seems verse when one is seriously out of hope and spirits! I mean, that at this time I have some nonsense to write, under pain of incivility. Would to the fifth heaven no coxcombress had ever invented Albums!

"I have not received the Annual, nor the slightest notice from —— about omitting four or five of my things. The best thing is never to hear of such a thing as a bookseller again, or to think there are publishers. Second-hand stationers and old book-stalls for me; authorship should be an idea of the past. Old kings, old bishops, are venerable; all present is hollow. I cannot make a letter. I have no straw, not a pennyworth of chaff, only this may stop your kind importunity to know about us. There is a comfortable house, but no tenants. *One* does not make a *household*. Do not think I am quite in despair; but, in addition to hope protracted, I have a stupifying cold and obstructing headache, and the sun is dead!

"I will not fail to apprise you of the revival of a beam. Meantime accept this, rather than think I have forgotten you all." * * *

A proposal to erect a memorial to Clarkson, upon the spot by the way-side where he stopped when on a journey from Cambridge to London, and formed the great resolution of devoting his life to the abolition of the slave-trade, produced from Lamb the following letter to the lady who had announced it to him:

[No date.]

"Dear Madam,—I return your list with my name. I should be sorry that any respect should be going on towards Clarkson, and I be left out of the conspiracy. Otherwise, I frankly own that to pillarize a man's good feelings in his lifetime is not to my taste. Monuments to goodness, even after death, are equivocal. I turn away from Howard's, I scarce know why. Goodness blows no trumpet, nor desires to have it blown. *We should be modest for a modest man*—as he is for himself. The vanities of life—art, poetry, skill military—are subjects for trophies; not the silent thoughts arising in a good man's mind in lonely places. Was I Clarkson, I should never be able to walk or ride near the spot again. In-

stead of bread, we are giving him a stone. Instead of the locality recalling the noblest moment of his existence, it is a place at which his friends (that is, himself) blow to the world, 'What a good man is he!' I sate down upon a hillock at Forty Hill yesternight,—a fine contemplative evening,—with a thousand good speculations about mankind. How I yearned with cheap benevolence! I shall go and inquire of the stone-cutter, that cuts the tombstones here, what a stone with a short inscription will cost; just to say, 'Here C. Lamb loved his brethren of mankind.' Everybody will come there to love. As I can't well put my own name, I shall put about a subscription:

| | | | | |
|---|---|---|---|---|
| Mrs. —— | £0 | 5 | 0 | |
| Procter . . | 0 | 2 | 6 | |
| G. Dyer . . | 0 | 1 | 0 | |
| Mr. Godwin | 0 | 0 | 0 | |
| Mrs. Godwin | 0 | 0 | 0 | |
| Mr. Irving . | | | | a watch-chain. |
| Mr. —— . | | | | the proceeds of —— first edition. |
| | £0 | 8 | 6 | |

"I scribble in haste from here, where we shall be some time. Pray request Mr. —— to advance the guinea for me, which shall faithfully be forthcoming; and pardon me that I don't see the proposal in quite the light that he may. The kindness of his motives, and his power of appreciating the noble passage, I thoroughly agree in.

"With most kind regards to him, I conclude,

"Dear madam, yours truly,

"C. LAMB."

"From Mrs. Leishman's, Chace, Enfield."

The following appears to have been written, in October 1828,

TO BERNARD BARTON.

[No date.]

"A splendid edition of 'Bunyan's Pilgrim!' Why, the thought is enough to turn one's moral stomach. His cockle-hat and staff, transformed to a smart cock'd beaver, and a jemmy cane; his amice grey, to the last Regent-street cut; and his painful palmer's pace to the modern swagger. Stop thy friend's sacrilegious hand. Nothing can be done for B. but to reprint the old cuts in as homely but good a style as possible. The Vanity Fair, and the Pilgrims there—The Silly-smoothness in his setting-out countenance—The Christian Idiocy (in a good sense), of his admiration of the shepherds on the Delectable Mountains; The lions, so truly allegorical, and remote from any similitude to Pidcock's; The great head (the author's), capacious of dreams and similitudes, dreaming in the dungeon. Perhaps you don't know my edition, what I had when a child. If you do, can you bear new designs from Martin, enamelled into copper or silver plate by Heath, accompanied with verses from Mrs. Hemans' pen. O how unlike his own!

Wouldst thou divert thyself from melancholy?
Wouldst thou be pleasant, yet be far from folly?
Wouldst thou read riddles, and their explanation?
Or else be drowned in thy contemplation?
Dost thou love picking meat? or wouldst thou see
A man i' the clouds, and hear him speak to thee?
Wouldst thou be in a dream, and yet not sleep?
Or wouldst thou in a moment laugh and weep?
Or wouldst thou lose thyself, and catch no harm,
And find thyself again without a charm?
Wouldst read *thyself*, and read thou know'st not what,
And yet know whether thou art blest or not
By reading the same lines? O then come hither,
And lay my book, thy head, and heart together.

JOHN BUNYAN.

Show me any such poetry in any one of the fifteen forthcoming combinations of show and emptiness, yclept 'Annuals.' So there's verses for thy verses; and now let me tell you, that the sight of your hand gladdened me. I have been daily trying to write to you, but paralysed. You have spurred me on to this tiny effort, and at intervals I hope to hear from and talk to you. But my spirits have been in an opprest way for a long time, and they are things which must be to you of faith, for who can explain depression! Yes, I am hooked into the 'Gem,' but only for some lines written on a dead infant of the Editor's, which being, as it were, his property, I could not refuse their appearing; but I hate the paper, the type, the gloss, the dandy plates, the names of contributors poked up into your eyes in the first page, and whisked through all the covers of magazines, the barefaced sort of emulation, the immodest candidateship, brought into so little space. In those old 'Londons,' a signature was lost in the wood of matter, the paper coarse (till latterly, which spoiled them); in short, I detest to appear in an Annual. What

a fertile genius (and a quiet good soul withal) is Hood! He has fifty things in hand; farces to supply the Adelphi for the season; a comedy for one of the great theatres just ready; a whole entertainment, by himself, for Mathews and Yates to figure in; a meditated Comic Annual for next year, to be nearly done by himself. You'd like him very much.

"Wordsworth, I see, has a good many pieces announced in one of the Annuals, not our Gem. W. Scott has distributed himself like a bribe haunch among 'em. Of all the poets, Cary has had the good sense to keep quite clear of 'em, with gentle, manly, right notions. Don't think I set up for being proud on this point; I like a bit of flattery, tickling my vanity, as well as any one. But these pompous masquerades without masks (naked names or faces) I hate. So there's a bit of my mind. Besides, they infallibly cheat you; I mean the booksellers. If I get but a copy, I only expect it from Hood's being my friend. Coleridge has lately been here. He too is deep among the prophets, the year-servers,—the mob of gentlemen annuals. But they'll cheat him, I know. And now, dear B. B., the sun shining out merrily, and the dirty clouds we had yesterday having washed their own faces clean with their own rain, tempts me to wander up Winchmore Hill, or into some of the delightful vicinages of Enfield, which I hope to show you at some time when you can get a few days up to the great town. Believe me, it would give both of us great pleasure to show you our pleasant farms and villages.

"We both join in kindest love to you and yours. "C. Lamb, *redivivus*."

The following is of December, and closes the letters which remain of this year.

TO BERNARD BARTON.

"Dec. 1828.

"Dear B. B.,—I am ashamed to receive so many nice books from you, and to have none to send you in return. You are always sending me some fruits or wholesome potherbs, and mine is the garden of the Sluggard, nothing but weeds, or scarce they. Nevertheless, if I knew how to transmit it, I would send you Blackwood's of this month, which contains a little drama, to have your opinion of it, and how far I have improved, or otherwise, upon its prototype. Thank you for your kind sonnet. It does me good to see the Dedication to a Cristian Bishop. I am for a comprehension, as divines call it; but so as that the Church shall go a good deal more than half way over to the silent Meeting-house. I have ever said that the Quakers are the only *professors* of Christianity, as I read it in the Evangiles; I say *professors*—marry, as to practice, with their gaudy hot types and poetical vanities, they are much as one with the sinful. Martin's Frontispiece is a very fine thing, let *C. L.* say what he please to the contrary. Of the Poems, I like them as a volume, better than any of the preceding; particularly, 'Power and Gentleness'—'The Present'—'Lady Russell;' with the exception that I do not like the noble act of Curtius, true or false—one of the grand foundations of the old Roman patriotism—to be sacrificed to Lady R.'s taking notes on her husband's trial. If a thing is good, why invidiously bring it into comparison with something better? There are too few heroic things in this world, to admit of our marshalling them in anxious etiquettes of precedence. Would you make a poem on the story of Ruth, (pretty story!) and then say—Ay, but how much better is the story of 'Joseph and his Brethren!' To go on, the stanzas to 'Chalon' want the *name* of Clarkson in the body of them; it is left to inference. The 'Battle of Gibeon' is spirited, again. 'Godiva' is delicately touched. I have always thought it a beautiful story, characteristic of the old English times. But I could not help amusing myself with the thought—if Martin had chosen this subject for a frontispiece—there would have been in some dark corner a white lady, white as the walker on the waves, riding upon some mystical quadruped; and high above would have risen tower above tower—'a massy structure high'—the Tenterden steeples of Coventry, till the poor cross would scarce have known itself among the clouds; and far above them all the distant Clint hills peering over chimney-pots, piled up, Olympus fashion, till the admiring spectator (admirer of a noble deed) might have gone look for the lady, as you must hunt for the other in the lobster. But M—— should be made royal architect. What palaces he would pile! But then, what parliamentary

grants to make them good! Nevertheless, I like the frontispiece. 'The Elephant' is pleasant; and I am glad you are getting into a wider scope of subjects. There may be too much, not religion, but too many *good words* in a book, till it becomes a rhapsody of words. I will just name, that you have brought in the 'Song to the Shepherds' in four or five, if not six places. Now this is not good economy. The 'Enoch' is fine; and here I can sacrifice 'Elijah' to it, because 'tis illustrative only, and not disparaging of the latter prophet's departure. I like this best in the book. Lastly, I much like the 'Heron;' 'tis exquisite. Know you Lord Thurlow's Sonnet to a bird of that sort on Lacken water? If not, 'tis indispensable that I send it you, with my Blackwood. 'Fludyer' is pleasant,—you are getting gay and Hood-ish. What is the enigma? Money? If not, I fairly confess I am foiled, and sphynx must . . . . . *eat me.* Four times I have tried to write—eat me, and the blotting pen turns it into—cat me. And now I will take my leave with saying, I esteem thy verses, like thy present, honour thy frontispiece, and right reverence thy patron and dedication, and am, dear B. B.,

"Yours heartily, "C. LAMB."

## CHAPTER XVII.

[1829, 1830.]

Letters to Robinson, Procter, Barton, Wilson, Gilman, Wordsworth, and Dyer.

HAVING decided on residing entirely at Enfield, Lamb gave up Colebrook-cottage, and took what he described in a notelet to me as "an odd-looking gambogish-coloured house," at Chace-side, Enfield. The situation was far from picturesque, for the opposite side of the road only presented some middling tenements, two dissenting chapels, and a public-house decorated with a swinging sign of a Rising Sun; but the neighbouring field-walks were pleasant, and the country, as he liked to say, quite as good as Westmoreland.

He continued occasional contributions to the New Monthly, especially the series of "Popular Fallacies;" wrote short articles in the Athenæum; and a great many acrostics on the names of his friends. He had now a neighbour in Mr. Sergeant Wilde, to whom he was introduced by Mr. Burney, and whom he held in high esteem, though Lamb cared nothing for forensic eloquence, and thought very little of eloquence of any kind; which, it must be confessed, when printed is the most vapid of all reading. What political interest could not excite, personal regard produced in favour of his new friend; and Lamb supplied several versified squibs and snatches of electioneering songs to grace Wilde's contests at Newark. With these slender avocations his life was dull, and only a sense of duty induced him to persist in absence from London.

The following letter was written in acknowledgment of a parcel sent to Miss Lamb, comprising (what she had expressed a wish to have) a copper coal-scoop, and a pair of elastic spectacles, accompanied by a copy of "Pamela," which having been borrowed and supposed to be lost, had been replaced by another in Lamb's library.

TO MR. H. C. ROBINSON.

"Enfield, Feb. 27th, 1829.

"Dear R.,—Expectation was alert on the receipt of your strange-shaped present, while yet undisclosed from its fusc envelope. Some said, 'tis a *viol da Gamba*, others pronounced it a fiddle; I, myself, hoped it a liqueur case, pregnant with *eau-de-vie* and such odd nectar. When midwifed into daylight, the gossips were at a loss to pronounce upon its species. Most took it for a marrow-spoon, an apple-scoop, a banker's guinea-shovel; at length its true scope appeared, its drift, to save the back-bone of my sister stooping to scuttles. A philanthropic intent, borrowed, no doubt, from some of the Colliers. You save people's backs one way, and break 'em again by loads of obligation. The spectacles are delicate and Vulcanian. No lighter texture than their steel did the cuckoldy blacksmith frame to catch Mrs. Vulcan and the Captain in. For ungalled forehead, as for back unbursten, you have Mary's thanks. Marry, for my own peculium of obligation, 'twas supererogatory. A second part of Pamela was enough in conscience. Two Pamelas in a house are too much, without two Mr. B.'s to reward 'em.

"Mary, who is handselling her new aerial perspectives upon a pair of old worsted stock-

ings trod out in Cheshunt lanes, sends her love: I, great good-liking. Bid us a personal farewell before you see the Vatican.

"CHARLES LAMB."

The following letter to his friend, who so prosperously combines conveyancing with poetry, is a fair sample of Lamb's elaborate and good-natured fictions. It is hardly necessary to say, that the reference to a coolness between him and two of his legal friends, is part of the fiction.

TO MR. PROCTER.

"Jan. 19th, 1829.

"My dear Proeter,—I am ashamed not to have taken the drift of your pleasant letter, which I find to have been pure invention. But jokes are not suspected in Bœotian Enfield. We are plain people, and our talk is of corn, and cattle, and Waltham markets. Besides, I was a little out of sorts when I reeeived it. The fact is, I am involved in a case which has fretted me to death, and I have no reliance except on you to extrieate me. I am sure you will give me your best legal adviee, having no professional friend besides, but Robinson and Talfourd, with neither of whom, at present, I am on the best of terms. My brother's widow left a will, made during the life-time of my brother, in which I am named sole executor, by which she bequeaths forty acres of arable property, which it seems she held under covert baron, unknown to my brother, to the heirs of the body of Elizabeth Dowden, her married daughter by a first husband, in fee simple, recoverable by fine; invested property, mind, for there is the difficulty; subject to leet and quit-rent; in short, worded in the most guarded terms, to shut out the property from Isaac Dowden, the husband. Intelligence has just come of the death of this person in India, where he made a will, entailing this property (which seemed entangled enough already) to the heirs of his body, that should not be born of his wife, for it seems by the law in India, natural children can reeover. They have put the eause into Exehequer process here, removed by *certiorari* from the native courts; and the question is, whether I should, as executor, try the cause here, or again re-remove it to the Supreme Sessions at Bangalore, which I understand I can, or plead a hearing before the Privy Council here. As it involves all the little property of Elizabeth Dowden, I am anxious to take the fittest steps, and what may be least expensive. For God's sake assist me, for the case is so embarrassed that it deprives me of sleep and appetite. M. Burney thinks there is a ease like it in chap. 170, sec. 5, in 'Fearn's Contingent Remainders.' Pray read it over with him dispassionately, and let me have the result. The complexity lies in the questionable power of the husband to alienate *in usum;* enfeoffments whereof he was only collaterally seised, &c.

"I had another favour to beg, which is the beggarliest of beggings. A few lines of verse for a young friend's album (six will be enough). M. Burney will tell you who she is I want 'em for. A girl of gold. Six lines—make 'em eight—signed Barry C——. They need not be very good, as I chiefly want 'em as a foil to mine. But I shall be seriously obliged by any refuse scrap. We are in the last ages of the world, when St. Paul prophesied that women should be 'headstrong, lovers of their own wills, having albums.' I fled hither to escape the albumean perseeution, and had not been in my new house twenty-four hours, when the daughter of the next house came in with a friend's album to beg a contribution, and the following day intimated she had one of her own. Two more have sprung up since. If I take the wings of the morning and fly unto the uttermost parts of the earth, there will albums be. New Holland has albums. But the age is to be complied with. M. B. will tell you the sort of girl I request the ten lines for. Somewhat of a pensive cast, what you admire. The lines may come before the law question, as that eannot be determined before Hilary Term, and I wish your deliberate judgment on that. The other may be flimsy and superficial. And if you have not burnt your returned letter, pray resend it me, as a monumental token of my stupidity."

Lamb was as unfortunate in his communications with the annuals, as unhappy in the importunities of the fair owners of albums. His favourite pieces were omitted; and a piece not his, called "The Widow," was, by a liecnse of friendship, which Lamb forgave, inserted in one of them. He thus complains

of these grievances in a letter which he wrote on the marriage of the daughter of a friend to a great theoretical chemist.

TO MR. PROCTER.

"Jan. 22nd, 1829.

"Rumour tells us that Miss ——— is married. Who is ——? I hear he is a great chemist. I am sometimes chemical myself. A thought strikes me with horror. Pray heaven he may not have done it for the sake of trying chemical experiments upon her,—young female subjects are so scarce. An't you glad about Burke's case! We may set off the Scotch murders against the Scotch novels. Hare, the Great Unhanged.

"M. B. is richly worth your knowing. He is on the top scale of my friendship ladder, on which an angel or two is still climbing, and some, alas! descending. Did you see a sonnet of mine in Blackwood's last? Curious construction! Elaborata facilitas! And now I'll tell. 'Twas written for 'The Gem,' but the editors declined it, on the plea that it would *shock all mothers*; so they published 'The Widow' instead. I am born out of time. I have no conjecture about what the present world calls delicacy. I thought 'Rosamund Gray' was a pretty modest thing. Hessey assures me that the world would not bear it. I have lived to grow into an indecent character. When my sonnet was rejected, I exclaimed, 'Hang the age, I will write for antiquity!'

"*Erratum* in sonnet.—Last line but something, for tender, read tend. The Scotch do not know our law terms; but I find some remains of honest, plain, old writing lurking there still. They were not so mealy-mouthed as to refuse my verses. Maybe 'tis their oatmeal.

"Blackwood sent me 20*l.* for the drama. Somebody cheated me out of it next day; and my new pair of breeches, just sent home, creaking at first putting on, I exclaimed, 'All tailors are cheats, and all men are tailors.' Then I was better. "C. L."

The next contains Lamb's thanks for the verses he had begged for Miss Isola's album. They comprehended a compliment turning on the words Isola Bella.

TO MR. PROCTER.

[No date.]

"The comings in of an incipient conveyancer are not adequate to the receipt of three two-penny post non-paids in a week. Therefore, after this, I condemn my stub to long and deep silence, or shall awaken it to write to lords. Lest those raptures in this honey-moon of my correspondence, which you avow for the visitations of my Nuncio, after passing through certain natural grades, as Love, Love and Water, Love with the chill off, then subsiding to that point which the heroic suitor of his wedded dame, the noble-spirited Lord Randolph in the play, declares to be the ambition of his passion, a reciprocation of 'complacent kindness,'—should suddenly plump down (scarce staying to bait at the mid point of indifference, so hungry it is for distaste) to a loathing and blank aversion, to the rendering probable such counter expressions as this,—'Hang that infernal two-penny postman,' (words which make the messenger 'lift up his hands and wonder who can use them.') While, then, you are not ruined, let me assure thee, O thou above the painter, and next only under Giraldus Cambrensis, the most immortal and worthy to be immortal Barry, thy most ingenious and golden cadences do take my fancy mightily. But tell me, and tell me truly, gentle swain, is that Isola Bella a true spot in geographical denomination, or a floating Delos in thy brain. Lurks that fair island in verity in the bosom of Lake Maggiore, or some other with less poetic name, which thou hast Cornwallized for the occasion. And what if Maggiore itself be but a coinage of adaptation? Of this, pray resolve me immediately, for my albumess will be catechised on this subject; and how can I prompt her? Lake Leman I know, and Lemon Lake (in a punch bowl) I have swum in, though those lymphs be long since dry. But Maggiore may be in the moon. Unsphinx this riddle for me, for my shelves have no gazetteer."

The following letters contain a noble instance of Lamb's fine consideration, and exquisite feeling in morality.

TO MR. PROCTER.

"Jan. 29th, 1829.

"When Miss——— was at Enfield, which she was in summer-time, and owed her health to its sun and genial influences, she visited (with young lady-like impertinence) a poor man's cottage that had a pretty baby (O the yearnling!), gave it fine caps and sweetmeats. On a day, broke into the parlour our two maids uproarious, 'O ma'am, who do you think Miss ——— has been working a cap for.' 'A child,' answered Mary, in true Shandean female simplicity. 'It's the man's child as was taken up for sheep-stealing.' Miss ——— was staggered, and would have cut the connexion, but by main force I made her go and take her leave of her protégée. I thought, if she went no more, the Abactor or Abactor's wife (vide Ainsworth) would suppose she had heard something; and I have delicacy for a sheep-stealer. The overseers actually overhauled a mutton-pie at the baker's (his first, last, and only hope of mutton-pie), which he never came to eat, and thence inferred his guilt. Per occasionem cujus, I framed the sonnet; observe its elaborate construction. I was four days about it.

'THE GIPSY'S MALISON.

"Suck, baby, suck! mother's love grows by giving,
Drain the sweet founts that only thrive by wasting;
Black manhood comes, when riotous guilty living
Hands thee the cup that shall be death in tasting.
Kiss, baby, kiss! mother's lips shine by kisses,
Choke the warm breath that else would fall in blessings;
Black manhood comes, when turbulent guilty blisses
Tend thee the kiss that poisons 'mid caressings.
Hang, baby, hang! mother's love loves such forces,
Strain the fond neck that bends still to thy clinging
Black manhood comes, when violent lawless courses
Leave thee a spectacle in rude air swinging."
So sang a wither'd beldam energetical,
And bann'd the ungiving door with lips prophetical.'

"Barry, study that sonnet. It is curiously and perversely elaborate. 'Tis a choking subject, and therefore the reader is directed to the structure of it. See you? and was this a fourteener to be rejected by a trumpery annual? forsooth, 'twould shock all mothers; and may all mothers, who would so be shocked, be hanged! as if mothers were such sort of logicians as to infer the future hanging of *their* child from the theoretical hangibility (or capacity of being hanged, if the judge pleases) of every infant born with a neck on. Oh B. C. my whole heart is faint, and my whole head is sick (how is it?) at this cursed, canting, unmasculine age!"

There is a little Latin letter about the same time to the same friend.

TO MR. PROCTER.

"Feb. 2nd, 1829.

"Facundissime Poeta! quanquam istiusmodi epitheta oratoribus potiùs quam poetis attinere facilè scio—tamen, facundissime!

"Commoratur nobiscum jamdiu, in agro Enfeldiense, scilicet, leguleius futurus, illustrissimus Martinus Burneius, otium agens, negotia nominalia, et officinam clientum vacuam, paululum fugiens. Orat, implorat te—nempe, Martinus—ut si (quòd Dii faciant) fortè fortuuâ, absente ipso, advenerit tardus cliens, eum certiorem feceris per literas hûc missas. Intelligisne? an me Anglicè et barbarice ad te hominem perdoctum scribere oportet?

"C. Agnus.

"Si status de franco tenemento datur avo, et in eodem facto si mediate vel immediate datur *hæredibus vel hæredibus corporis dicti avi*, postrema hæc verba sunt Limitationis non Perquisitionis.

"Dixi. "Carlagnulus."

An allusion to Rogers, worthy of both, occurs in a letter

TO BERNARD BARTON.

"June 3, 1829.

"Dear B. B.,—to get out of home themes, have you seen Southey's 'Dialogues?' His lake descriptions, and the account of his library at Keswick, are very fine. But he needed not have called up the ghost of More to hold the conversations with; which might as well have passed between A. and B., or Caius and Lucius. It is making too free with a defunct Chancellor and Martyr.

"I feel as if I had nothing farther to write about. O! I forgot; the prettiest letter I ever read, that I have received from 'Pleasures of Memory' Rogers, in acknowledgment of a sonnet I sent him on the loss of his brother.

"It is too long to transcribe, but I hope to

show it you some day, as I hope sometime again to see you, when all of us are well. Only it ends thus, 'We were nearly of an age (he was the elder); he was the only person in the world in whose eyes I always appeared young.'"

* * * * *

What a lesson does the following read to us from one who, while condemned to uninteresting industry, thought happiness consisted in an affluence of time!

TO BERNARD BARTON.

"Enfield Chace-side, Saturday, 25th July, A.D. 1829, 11 A.M.

"There—a fuller, plumper, juicier date never dropt from Idumean palm. Am I in the date-ive case now? if not, a fig for dates, which is more than a date is worth. I never stood much affected to those limitary specialities. Least of all, since the date of my superannuation.

What have I with time to do?
Slaves of desks, 'twas meant for you.

But town, with all my native hankering after it, is not what it was. The streets, the shops are left, but all old friends are gone. And in London I was frightfully convinced of this as I passed houses and places, empty caskets now. I have ceased to care almost about any body. The bodies I cared for are in graves, or dispersed. My old chums, that lived so long, and flourished so steadily, are crumbled away. When I took leave of our adopted young friend at Charing Cross, 'twas a heavy unfeeling rain, and I had no where to go. Home have I none, and not a sympathising house to turn to in the great city. Never did the waters of heaven pour down on a forlorner head. Yet I tried ten days at a sort of friend's house, but it was large and straggling,—one of the individuals of my old long knot of friends, card-players, pleasant companions, that have tumbled to pieces, into dust and other things; and I got home on Thursday, convinced that it was better to get home to my hole at Enfield, and hide like a sick cat in my corner. And to make me more alone, our ill-tempered maid is gone, who, with all her airs, was yet a home-piece of furniture, a record of better days; and the young thing that has succeeded her is good and attentive, but she is nothing. And I have no one here to talk over old matters with. *Scolding* and *quarreling* have *something* of *familiarity*, and a *community* of *interest*; they imply acquaintance; *they are of one sentiment, which is of the family of dearness.*

"I can neither scold at nor quarrel at this insignificant implement of household services; she is less than a cat, and just better than a deal dresser. What I can do, and over-do, is to walk; but deadly long are the days, these summer all-day days, with but a half hour's candle-light, and no fire-light. I do not write, tell your kind inquisitive Eliza, and can hardly read. 'Tis cold work authorship, without something to puff one into fashion. Could you not write something on Quakerism, for Quakers to read, but nominally addressed to Non-Quakers, explaining your dogmas, as waiting on the Spirit, by the analogy of human calmness, and waiting on the judgment? I scarcely know what I mean, but to make Non-Quakers reconciled to your doctrines, by showing something like them in mere human operations; but I hardly understand myself, so let it pass for nothing. I assure you, *no work* is worse than *over work*. The mind preys on itself, the most unwholesome food. I bragged formerly that I could not have too much time. I have a surfeit; with few years to come, the days are wearisome. But weariness is not eternal. Something will shine out to take the load off that crushes me, which is at present intolerable. I have killed an hour or two in this poor scrawl. I am a sanguinary murderer of time, and would kill him inchmeal just now. But the snake is vital. Well; I shall write merrier anon. 'Tis the present copy of my countenance I send, and to complain is a little to alleviate. May you enjoy yourself as far as the wicked world will let you, and think that you are not quite alone, as I am! Health to Lucia, and to Anna, and kind remembrances.

"Your forlorn "C. L."

The cares of housekeeping pressed too heavily on Miss Lamb, and her brother resolved to resign the dignity of a housekeeper for the independence of a lodger. A couple of old dwellers in Enfield, hard by his cottage, had the good fortune to receive them. Lamb refers to the change in the following letter, acknowledging the receipt of Wilson's "Life

of De Foe," in which a criticism from his pen was inserted, embodying the sentiments which he had expressed some years before.

TO MR. WALTER WILSON.

"Enfield, 15th November, 1829.

"My dear Wilson,—I have not opened a packet of unknown contents for many years, that gave me so much pleasure as when I disclosed your three volumes. I have given them a careful perusal, and they have taken their degree of classical books upon my shelves. De Foe was always my darling, but, what darkness was I in as to far the larger part of his writings! I have now an epitome of them all. I think the way in which you have done the 'Life' the most judicious you could have pitched upon. You have made him tell his own story, and your comments are in keeping with the tale. Why, I never heard of such a work as 'the Review.' Strange that in my stall-hunting days I never so much as lit upon an odd volume of it. This circumstance looks as if they were never of any great circulation. But I may have met with 'em, and not knowing the prize, overpast 'em. I was almost a stranger to the whole history of Dissenters in those reigns, and picked my way through that strange book the 'Consolidator' at random. How affecting are some of his personal appeals: what a machine of projects he set on foot, and following writers have picked his pocket of the patents! I do not understand whereabouts in Roxana he himself left off. I always thought the complete-tourist-sort of description of the town she passes through on her last embarkation miserably unseasonable, and out of place. I knew not they were spurious. Enlighten me as to where the apocryphal matter commences. I, by accident, can correct one A. D., 'Family Instructor,' vol. ii. 1718; you say his first volume had then reached the fourth edition; now I have a fifth, printed for Eman Matthews, 1717. So have I plucked one rotten date, or rather picked it up where it had inadvertently fallen, from your flourishing date tree, the Palm of Engaddi. I may take it for my pains. I think yours a book which every public library must have, and every English scholar should have. I am sure it has enriched my meagre stock of the author's works. I seem to be twice as opulent. Mary is by my side just finishing the second volume. It must have interest to divert her away so long from her modern novels. Colburn will be quite jealous. I was a little disappointed at my 'Ode to the Treadmill' not finding a place, but it came out of time. The two papers of mine will puzzle the reader, being so akin. Odd, that never keeping a scrap of my own letters, with some fifteen years' interval I should nearly have said the same things. But I shall always feel happy in having my name go down any how with De Foe's, and that of his historiographer. I promise myself, if not immortality, yet diuternity of being read in consequence. We have both had much illness this year; and feeling infirmities and fretfulness grow upon us, we have cast off the cares of housekeeping, sold off our goods, and commenced boarding and lodging with a very comfortable old couple next door to where you found us. We use a sort of common table. Nevertheless, we have reserved a private one for an old friend; and when Mrs. Wilson and you revisit Babylon, we shall pray you to make it yours for a season. Our very kindest remembrances to you both.

"From your old friend and *fellow-journalist*, now in *two instances*,

"C. LAMB.

"Hazlitt is going to make your book a basis for a review of De Foe's Novels in 'the Edinbro.' I wish I had health and spirits to do it. Hone I have not seen, but I doubt not he will be much pleased with your performance. I very much hope you will give us an account of Dunton, &c. But what I should more like to see would be a life and times of Bunyan. Wishing health to you, and long life to your healthy book, again I subscribe me,

"Yours in verity,

"C. L."

About the same time, the following letter was written, alluding to the same change.

TO MR. GILMAN.

"Chace-side, Enfield, 26th Oct. 1829.

"Dear Gilman,—Allsop brought me your kind message yesterday. How can I account for having not visited Highgate this long time? Change of place seemed to have changed me. How grieved I was to hear in what indifferent

health Coleridge has been, and I not to know of it! A little school divinity, well applied, may be healing. I send him honest Tom of Aquin; that was always an obscure great idea to me; I never thought or dreamed to see him in the flesh, but t'other day I rescued him from a stall in Barbican, and brought him off in triumph. He comes to greet Coleridge's acceptance, for his shoe-latchets I am unworthy to unloose. Yet there are pretty pro's and con's, and such unsatisfactory learning in him. Commend me to the question of etiquette—'*utrum annunciatio debuerit fieri per angelum*'—*Quæst.* 30, *Articulus* 2. I protest, till now I had thought Gabriel a fellow of some mark and likelihood, not a simple esquire, as I find him. Well, do not break your lay brains, nor I neither, with these curious nothings. They are nuts to our dear friend, whom hoping to see at your first friendly hint that it will be convenient, I end with begging our very kindest loves to Mrs. Gilman. We have had a sorry house of it here. Our spirits have been reduced till we were at hope's end what to do. Obliged to quit this house, and afraid to engage another, till in extremity, I took the desperate resolve of kicking house and all down, like Bunyan's pack; and here we are in a new life at board and lodging, with an honest couple our neighbours. We have ridded ourselves of the cares of dirty acres; and the change, though of less than a week, has had the most beneficial effects on Mary already. She looks two years and a half younger for it. But we have had sore trials.

"God send us one happy meeting!—Yours faithfully, "C. Lamb."

The first result of the experiment was happy, as it brought improved health to Miss Lamb; to which Lamb refers in the following letter to his Suffolk friend, who had announced to him his appointment as assignee under a bankruptcy.

TO BERNARD BARTON.

"December 8th, 1829.

"My dear B. B.,—You are very good to have been uneasy about us, and I have the satisfaction to tell you, that we are both in better health and spirits than we have been for a year or two past. The cause may not appear quite adequate, when I tell you, that a course of ill health and spirits brought us to the determination of giving up our house here, and we are boarding and lodging with a worthy old couple, long inhabitants of Enfield, where everything is done for us without our trouble, further than a reasonable weekly payment. We should have done so before, but it is not easy to flesh and blood to give up an ancient establishment, to discard old Penates, and from house-keepers to turn house-sharers. (N.B. We are not in the workhouse.) Diocletian, in his garden, found more repose than on the imperial seat of Rome; and the nob of Charles V. ached seldomer under a monk's cowl than under the diadem. With such shadows of assimilation we countenance our degradation. With such a load of dignified cares just removed from our shoulders, we can the more understand and pity the accession to yours, by the advancement to an assigneeship. I will tell you honestly, B. B., that it has been long my deliberate judgment that all bankrupts, of what denomination, civil or religious, soever, ought to be hanged. The pity of mankind has for ages run in a wrong direction, and been diverted from poor creditors—(how many have I known sufferers! Hazlitt has just been defrauded of £100 by his bookseller friends breaking)—to scoundrel debtors. I know all the topics,—that distress may overtake an honest man without his fault; that the failure of one that he trusted was his calamity, &c. Then let *both* be hanged. O how careful this would make traders! These are my deliberate thoughts, after many years' experience in matters of trade. * * Trade will never flourish in this land till such a law is established. I write big, not to save ink but eyes, mine having been troubled with reading through three folios of old Fuller in almost as few days, and I went to bed last night in agony, and am writing with a vial of eyewater before me, alternately dipping in vial and inkstand. This may inflame my zeal against bankrupts, but it was my speculation when I could see better. Half the world's misery (Eden else) is owing to want of money, and all that want is owing to bankrupts. I declare I would, if the state wanted practitioners, turn hangman myself, and should have great pleasure in hanging the first after my salutary law should

be established. I have seen no annuals, and wish to see none. I like your fun upon them, and was quite pleased with Bowles's sonnet. Hood is, or was, at Brighton; but a note (prose or rhyme) to him, Robert-street, Adelphi, I am sure, would extract a copy of *his*, which also I have not seen.

"Wishing you and yours all health, I conclude while these frail glasses are, to me, eyes,

"C. L."

The following letter, written in the beginning of 1830, describes his landlord and landlady, and expresses, with a fine solemnity, the feelings which still held him at Enfield.

TO MR. WORDSWORTH.

"Jan. 22nd, 1830.

"And is it a year since we parted from you at the steps of Edmonton stage? There are not now the years that there used to be. The tale of the dwindled age of men, reported of successional mankind, is true of the same man only. We do not live a year in a year now. 'Tis a *punctum stans*. The seasons pass with indifference. Spring cheers not, nor winter heightens our gloom; autumn hath foregone its moralities,—they are 'hey-pass repass,' as in a show-box. Yet, as far as last year recurs,—for they scarce show a reflex now, they make no memory as heretofore,—'twas sufficiently gloomy. Let the sullen nothing pass. Suffice it, that after sad spirits, prolonged through many of its months, as it called them, we have cast our skins; have taken a farewell of the pompous, troublesome trifle, called housekeeping, and are settled down into poor boarders and lodgers at next door with an old couple, the Baucis and Baucida of dull Enfield. Here we have nothing to do with our victuals but to eat them; with the garden but to see it grow; with the tax-gatherer but to hear him knock; with the maid but to hear her scolded. Scot and lot, butcher, baker, are things unknown to us, save as spectators of the pageant. We are fed we know not how; quietists,—confiding ravens. We have the *otium pro dignitate*, a respectable insignificance. Yet in the self-condemned obliviousness, in the stagnation, some molesting yearnings of life, not quite killed, rise, prompting me that there was a London, and that I was of that old Jerusalem. In dreams I am in Fleet Market, but I wake and cry to sleep again. I die hard, a stubborn Eloisa in this detestable Paraclete. What have I gained by health? Intolerable dullness. What by early hours and moderate meals? A total blank. O! never let the lying poets be believed, who 'tice men from the cheerful haunts of streets, or think they mean it not of a country village. In the ruins of Palmyra I could gird myself up to solitude, or muse to the snorings of the Seven Sleepers; but to have a little teazing image of a town about one; country folks that do not look like country folks; shops two yards square, half a dozen apples and two penn'orth of overlooked ginger-bread for the lofty fruiterers of Oxford-street; and, for the immortal book and print stalls, a circulating library that stands still, where the show-picture is a last year's Valentine, and whither the fame of the last ten Scotch novels has not yet travelled,—(marry, they just begin to be conscious of the Red-gauntlet:) to have a new plastered flat church, and to be wishing that it was but a cathedral! The very blackguards here are degenerate; the topping gentry stock-brokers; the passengers too many to insure your quiet, or let you go about whistling or gaping, too few to be the fine indifferent pageants of Fleet-street. Confining, room-keeping, thickest winter, is yet more bearable here than the gaudy months. Among one's books at one's fire by candle, one is soothed into an oblivion that one is not in the country; but with the light the green fields return, till I gaze, and in a calenture can plunge myself into St. Giles's. O! let no native Londoner imagine that health, and rest, and innocent occupation, interchange of converse sweet, and recreative study, can make the country anything better than altogether odious and detestable. A garden was the primitive prison, till man, with Prometheau felicity and boldness, luckily sinned himself out of it. Thence followed Babylon, Nineveh, Venice, London, haberdashers, goldsmiths, taverns, playhouses, satires, epigrams, puns,—these all came in on the town part, and the thither side of innocence. Man found out inventions. From my den I return you condolence for your decaying sight; not for anything there is to see in the country, but for the miss of the pleasure of reading a London

newspaper. The poets are as well to listen to; anything high may, nay must, be read out; you read it to yourself with an imaginary auditor; but the light paragraphs must be glid over by the proper eye; mouthing mumbles their gossamery substance. 'Tis these trifles I should mourn in fading sight. A newspaper is the single gleam of comfort I receive here; it comes from rich Cathay with tidings of mankind. Yet I could not attend to it, read out by the most beloved voice. But your eyes do not get worse, I gather. O for the collyrium of Tobias inclosed in a whiting's liver, to send you with no apocryphal good wishes! The last long time I heard from you, you had knocked your head against something. Do not do so; for your head (I do not flatter) is not a knob, or the top of a brass nail, or the end of a nine-pin,—unless a Vulcanian hammer could fairly batter a 'Recluse' out of it; then would I bid the smirched god knock and knock lustily, the two-handed skinker. Mary must squeeze out a line *propriâ manu*, but indeed her fingers have been incorrigibly nervous to letter writing for a long interval. 'Twill please you all to hear, that though I fret like a lion in a net, her present health and spirits are better than they have been for some time past; she is absolutely three years and a half younger, as I tell her, since we have adopted this boarding plan.

"Our providers are an honest pair, Dame W—— and her husband; he, when the light of prosperity shined on them, a moderately thriving haberdasher within Bow bells, retired since with something under a competence; writes himself parcel gentleman; hath borne parish offices; sings fine old sea songs at threescore and ten; sighs only now and then when he thinks that he has a son on his hands about fifteen, whom he finds a difficulty in getting out into the world, and then checks a sigh with muttering, as I once heard him prettily, not meaning to be heard, 'I have married my daughter, however;' takes the weather as it comes; outsides it to town in severest season; and o'winter nights tells old stories not tending to literature, (how comfortable to author-rid folks!) and has *one anecdote*, upon which and about forty pounds a year he seems to have retired in green old age. It was how he was a rider in his youth, travelling for shops, and once (not to balk his employer's bargain) on a sweltering day in August, rode foaming into Dunstable upon a mad horse, to the dismay and expostulatory wonderment of inn-keepers, ostlers, &c., who declared they would not have bestrid the beast to win the Derby. Understand, the creature galled to death and desperation by gad-flies, cormorant-winged, worse than beset Inachus' daughter. This he tells, this he brindles and burnishes on a winter's eve; 'tis his star of set glory, his rejuvenescence, to descant upon. Far from me be it (*dii avertant*) to look a gift story in the mouth, or cruelly to surmise (as those who doubt the plunge of Curtius) that the inseparate conjuncture of man and beast, the centaur-phenomenon that staggered all Dunstable, might have been the effect of unromantic necessity; that the horse-part carried the reasoning, willy nilly; that needs must when such a devil drove; that certain spiral configurations in the frame of T—— W—— unfriendly to alighting, made the alliance more forcible than voluntary. Let him enjoy his fame for me, nor let me hint a whisper that shall dismount Bellerophon. But in case he was an involuntary martyr, yet if in the fiery conflict he buckled the soul of a constant haberdasher to him, and adopted his flames, let accident and him share the glory. You would all like T—— W——. *[ ] How weak is painting to describe a man! Say that he stands four feet and a nail high by his own yard measure, which, like the sceptre of Agamemnon, shall never sprout again, still you have no adequate idea; nor when I tell you that his dear hump, which I have favoured in the picture, seems to me of the buffalo—indicative and repository of mild qualities, a budget of kindnesses—still you have not the man. Knew you old Norris of the Temple? sixty years ours and our fathers' friend? He was not more natural to us than this old W., the acquaintance of scarce more weeks. Under his roof now ought I to take my rest, but that back-looking ambition tells me I might yet be a Londoner! Well, if we ever do move, we have incumbrances the less to impede us; all our furniture has faded under the auctioneer's hammer, going for nothing, like the tarnished frippery of the prodigal, and we have only a

* Here was a rude sketch of a gentleman answering to the description.

spoon or two left to bless us. Clothed we came into Enfield, and naked we must go out of it. I would live in London shirtless, bookless. Henry Crabb is at Rome; advices to that effect have reached Bury. But by solemn legacy he bequeathed at parting (whether he should live or die) a turkey of Suffolk to be sent every succeeding Christmas to us and divers other friends. What a genuine old bachelor's action! I fear he will find the air of Italy too classic. His station is in the Harz forest; his soul is be-Göthed. Miss Kelly we never see; Talfourd not this half year: the latter flourishes, but the exact number of his children, God forgive me, I have utterly forgotten; we single people are often out in our count there. Shall I say two! We see scarce anybody. Can I cram loves enough to you all in this little O? Excuse particularising.

"C. L."

A letter which, addressed to Mr. Gilman, was intended both for him and his great guest Coleridge, gives another version of the same character. "One anecdote" of T—— W—— is repeated in it, with the substitution of Devizes for Dunstable. Which is the veritable place must remain a curious question for future descant, as the hero is dead, and his anecdote survives alone in these pages. It seems that Miss Lamb had accompanied his landlord on a little excursion.

TO MR. GILMAN.

"Nov. 30th, 1829.

"Dear G.,—The excursionists reached home, and the good town of Enfield, a little after four, without slip or dislocation. Little has transpired concerning the events of the back-journey, save that on passing the house of 'Squire Mellish, situate a stone bow's cast from the hamlet, Father W——, with a good-natured wonderment, exclaimed, 'I cannot think what is gone of Mr. Mellish's rooks. I fancy they have taken flight somewhere, but I have missed them two or three years past.' All this while, according to his fellow-traveller's report, the rookery was darkening the air above with undiminished population, and deafening all ears but his with their cawings. But nature has been gently withdrawing such phenomena from the notice of T—— W——'s senses, from the time he began to miss the rooks. T. W—— has passed a retired life in this hamlet, of thirty or forty years, living upon the minimum which is consistent with gentility, yet a star among the minor gentry, receiving the bows of the tradespeople, and courtesies of the alms' women, daily. Children venerate him not less for his external show of gentry, than they wonder at him for a gentle rising endorsation of the person, not amounting to a hump, or if a hump, innocuous as the hump of the buffalo, and coronative of as mild qualities. 'Tis a throne on which patience seems to sit—the proud perch of a self-respecting humility, stooping with condescension. Thereupon the cares of life have sate, and rid him easily. For he has thrid the *angustiæ domûs* with dexterity. Life opened upon him with comparative brilliancy. He set out as a rider or traveller for a wholesale house, in which capacity he tells of many hair-breadth escapes that befel him; one especially, how he rode a mad horse into the town of Devizes; how horse and rider arrived in a foam, to the utter consternation of the expostulating hostlers, innkeepers, &c. It seems it was sultry weather, piping hot; the steed tormented into frenzy with gad-flies, long past being roadworthy; but safety and the interest of the house he rode for were incompatible things; a fall in serge cloth was expected, and a mad entrance they made of it. Whether the exploit was purely voluntary, or partially; or whether a certain personal defiguration in the man part of this extraordinary centaur (non-assistive to partition of natures) might not enforce the conjunction, I stand not to inquire. I look not with 'skew eyes into the deeds of heroes. The hosier that was burnt with his shop in Field-lane, on Tuesday night, shall have past to heaven for me like a Marian Martyr, provided always, that he consecrated the fortuitous incremation with a short ejaculation in the exit, as much as if he had taken his state degrees of martyrdom *in formâ* in the market vicinage. There is adoptive as well as acquisitive sacrifice. Be the animus what it might, the fact is indisputable, that this composition was seen flying all abroad, and mine host of Daintry may yet remember its passing through his town, if his scores are not more faithful than his memory. After this exploit (enough for one man), T——

W—— seems to have subsided into a less hazardous occupation ; and in the twenty-fifth year of his age, we find him a haberdasher in Bow-lane ; yet still retentive of his early riding (though leaving it to rawer stomachs), and Christmasly at night sithence to this last, and shall to his latest Christmas, hath he, doth he, and shall he, tell after supper the story of the insane steed and the desperate rider. Save for Bedlam or Luke's no eye could have guessed that melting day what house he rid for. But he reposes on his bridles, and after the ups and downs (metaphorie only) of a life behind the counter—hard riding sometimes, I fear, for poor T. W.—with the scrapings together of the shop, and *one anecdote*, he hath finally settled at Enfield ; by hard economising, gardening, building for himself, hath reared a mansion ; married a daughter ; qualified a son for a counting-house ; gotten the respect of high and low ; served for self or substitute the greater parish offices ; hath a special voice at vestries ; and, domiciliating us, hath reflected a portion of his house-keeping respectability upon your humble servants. We are greater, being his lodgers, than when we were substantial renters. His name is a passport to take off the sneers of the native Enfielders against obnoxious foreigners. We are endenizened. Thus much of T. W—— have I thought fit to acquaint you, that you may see the exemplary reliance upon Providence with which I entrusted so dear a charge as my own sister to the guidance of the man that rode the mad horse into Devizes. To come from his heroic character, all the amiable qualities of domestic life concentre in this tamed Bellerophon. He is excellent over a glass of grog ; just as pleasant without it ; laughs when he hears a joke, and when (which is much oftener) he hears it not ; sings glorious old sea songs on festival nights ; and but upon a slight acquaintance of two years, Coleridge, is as dear a deaf old man to us, as old Norris, rest his soul ! was after fifty. To him and his scanty literature (what there is of it, *sound*) have we flown from the metropolis and its cursed annualists, reviewers, authors, and the whole muddy ink press of that stagnant pool.

"Now, Gilman again, you do not know the treasure of the Fullers. I calculate on having massy reading till Christmas. All I want here, is books of the true sort, not those things in boards that moderns mistake for books, what they club for at book clubs.

"I did not mean to cheat you with a blank side, but my eye smarts, for which I am taking medicine, and abstain, this day at least, from any aliments but milk-porridge, the innocent taste of which I am anxious to renew after a half-century's disacquaintanee. If a blot fall here like a tear, it is not pathos, but an angry eye.

"Farewell, while my *specilla* are sound.

"Yours and yours,

"C. Lamb."

The next letter to Coleridge's excellent host, is a reply to a request from an importunate friend of his correspondent, that he would write something on behalf of the Spitalfields' weavers. Alien as such a task would have been to his habits of thought or composition, if Lamb had been acquainted with that singular race, living in their high, narrow, over-peopled houses, in the thickest part of London, yet almost apart from the great throng of its dwellers ; indulging their straitened sympathies in the fostering of the more tender animals, as rabbits and pigeons, nurtured in their garrets or cellars ; or cultivating some stunted plants with an intuitive love of nature, unfed by any knowledge of verdure beyond Hoxton ; their painful industry, their uneducated morals, their eager snatches of pleasure from the only quickening of their intellect, by liquors which make glad the heart of man ; he would scarcely have refused the offered retainer for them.

TO MR. GILMAN.

"March 8th, 1830.

"My dear G.,—Your friend B—— (for I knew him immediately by the smooth satinity of his style) must excuse me for advocating the cause of his friends in Spitalfields. The fact is, I am retained by the Norwich people, and have already appeared in their paper under the signatures of 'Lucius Sergius,' 'Bluff,' 'Broad-Cloth,' 'No-Trade-to-the-Woollen-Trade,' 'Anti-Plush,' &c., in defence of druggets and long camblets. And without this pre-engagement, I feel I should naturally have chosen a side opposite to ———, for in the

silken seemingness of his nature there is that which offends me. My flesh tingles at such caterpillars. He shall not crawl me over. Let him and his workmen sing the old burthen,

'Heigh ho, ye weavers!'

for any aid I shall offer them in this emergency. I was over Saint Luke's the other day with my friend Tuthill, and mightily pleased with one of his contrivances for the comfort and amelioration of the students. They have double cells, in which a pair may lie feet to feet horizontally, and chat the time away as rationally as they can. It must certainly be more sociable for them these warm raving nights. The right-hand truckle in one of these friendly recesses, at present vacant, was preparing, I understood, for Mr. Irving. Poor fellow! it is time he removed from Pentouville. I followed him as far as to Highbury the other day, with a mob at his heels, calling out upon Ermigiddon, who I suppose is some Scotch moderator. He squinted out his favourite eye last Friday, in the fury of possession, upon a poor woman's shoulders that was crying matches, and has not missed it. The companion truck, as far as I could measure it with my eye, would conveniently fit a person about the length of Coleridge, allowing for a reasonable drawing up of the feet, not at all painful. Does he talk of moving this quarter? You and I have too much sense to trouble ourselves with revelations; marry, to the same in Greek, you may have something professionally to say. Tell C. that he was to come and see us some fine day. Let it be before he moves, for in his new quarters he will necessarily be confined in his conversation to his brother prophet. Conceive the two Rabbis foot to foot, for there are no Gamaliels there to affect a humbler posture! All are masters in that Patmos, where the law is perfect equality; Latmos, I should rather say, for they will be Luna's twin darlings; her affection will be ever at the full. Well; keep *your* brains moist with gooseberry this mad March, for the devil of exposition seeketh dry places.

"C. L."

Here is a brief reply to the questioning of Lamb's true-hearted correspondent, Barton, who doubted of the personal verity of Lamb's "Joseph Paice," the most polite of merchants. This friend's personal acquaintance with Lamb had not been frequent enough to teach him, that if Lamb could innocently "lie like truth," he made up for this freedom, by sometimes making truth look like a lie. His account of Mr. Paice's politeness, could be attested to the letter by living witnesses.

TO BERNARD BARTON.

"Dear B. B.—To reply to you by return of post, I must gobble up my dinner, and despatch this *in propriâ personâ* to the office, to be in time. So take it from me hastily, that you are perfectly welcome to furnish A. C. with the scrap, which I had almost forgotten writing. The more my character comes to be known, the less my veracity will come to be suspected. Time every day clears up some suspected narrative of Herodotus, Bruce, and others of us great travellers. Why, that Joseph Paice was as real a person as Joseph Hume, and a great deal pleasanter. A careful observer of life, Bernard, has no need to invent. Nature romances it for him. Dinner plates rattle, and I positively shall incur indigestion by carrying it half concocted to the post-house. Let me congratulate you on the spring coming in, and do you in return condole with me on the winter going out. When the old one goes, seldom comes a better. I dread the prospect of summer, with his all-day-long days. No need of his assistance to make country places dull. With fire and candle-light, I can dream myself in Holborn. With lightsome skies shining in to bedtime I cannot. This is Meschek, and these are the tents of Kedar. I would dwell in the skirts of Jericho rather, and think every blast of the coming in mail a ram's horn. Give me old London at fire and plague time, rather than these tepid gales, healthy country airs, and purposeless exercise.

"Leg of mutton absolutely on the table.

"Take our hasty loves and a short farewell.

"C. L."

A rural conflagration at this time kindled the noblest range of Lamb's thoughts, which he expressed in the following letter. The light he flashes on the strange power exerted by the half-witted incendiary shows in it something of a fearful grandeur. It is addressed

TO MR. DYER.

"Dear Dyer,—I should have written before to thank you for your kind letter, written with your own hand. It glads us to see your writing. It will give you pleasure to hear that after so much illness we are in tolerable health and spirits once more. Poor Enfield, that has been so peaceable hitherto, has caught the inflammatory fever; the tokens are upon her; and a great fire was blazing last night in the barns and haystacks of a farmer, about half a mile from us. Where will these things end? There is no doubt of its being the work of some ill-disposed rustic, but how is he to be discovered? They go to work in the dark with strange chemical preparations, unknown to our forefathers. There is not even a dark lantern, to have a chance of detecting these Guy Fauxes. We are past the iron age, and are got into the fiery age, undreamed of by Ovid. You are lucky in Clifford's Inn, where I think you have few ricks or stacks worth the burning. Pray, keep as little corn by you as you can, for fear of the worst. It was never good times in England since the poor began to speculate upon their condition. Formerly they jogged on with as little reflection as horses. The whistling ploughman went cheek by jowl with his brother that neighed. Now the biped carries a box of phosphorus in his leather breeches, and in the dead of night the half-illuminated beast steals his magic potion into a cleft in a barn, and half the country is grinning with new fires. Farmer Graystock said something to the touchy rustic, that he did not relish, and he writes his distaste in flames. What a power to intoxicate his crude brains, just muddlingly awake to perceive that something is wrong in the social system,—what a hellish faculty above gunpowder! Now the rich and poor are fairly pitted. We shall see who can hang or burn fastest. It is not always revenge that stimulates these kindlings. There is a love of exerting mischief! Think of a disrespected clod, that was trod into earth; that was nothing; on a sudden by damned arts refined into an exterminating angel, devouring the fruits of the earth, and their growers, in a mass of fire; what a new existence! What a temptation above Lucifer's! Why, here was a spectacle last night for a whole country, a bonfire visible to London, alarming her guilty towers, and shaking the Monument with an ague fit, all done by a little vial of phosphor in a clown's fob. How he must grin, and shake his empty noddle in clouds! The Vulcanian epicure! Alas! can we ring the bells backward? Can we unlearn the arts that pretend to civilise, and then burn the world? There is a march of science; but who shall beat the drums for its retreat? Who shall persuade the boor that phosphor will not ignite? Seven goodly stacks of hay, with corn-barns proportionable, lie smoking ashes and chaff, which man and beast would sputter out and reject like those apples of asphaltes and bitumen. The food for the inhabitants of earth will quickly disappear. Hot rolls may say, 'Fuimus panes, fuit quartern-loaf, et ingens gloria apple-pasty-orum. That the good old munching system may last thy time and mine, good un-incendiary George! is the devout prayer of thine,

"To the last crust,

"C. LAMB."

Lamb's kindness to Hone was not confined to his contributions to the "Every-day Book," and the "Table Book." Those pleasant and blameless works had failed to supply an adequate income for a numerous family, and Lamb was desirous of interesting his influential friends in a new project of Hone's, to establish himself in a coffee-house conducted in a superior style. With this view, he wrote to Southey, who, nobly forgetting Hone's old heresies in politics or parodies, had made a genial reference to his late work in his "Life of Bunyan."

TO MR. SOUTHEY.

"May 10th, 1830.

"Dear Southey,—My friend Hone, whom you would like *for a friend*, I found deeply impressed with your generous notice of him in your beautiful 'Life of Bunyan,' which I am just now full of. He has written to you for leave to publish a certain good-natured letter. I write not this to enforce his request, for we are fully aware that the refusal of such publication would be quite consistent with all that is good in your character. Neither he nor I expect it from you, nor exact it; but if you would consent to it, you would have me obliged

by it, as well as him. What right I have to interfere, you best know. Look on me as a dog who went once temporarily insane, and bit you, and now begs for a crust. Will you set your wits to a dog?

"Our object is to open a subscription, which my friends of the ——— are most willing to forward for him, but think that a leave from you to publish would aid it.

"But not an atom of respect or kindness will or shall it abate in either of us, if you decline it. Have this strongly in your mind.

"Those 'Every-day' and 'Table' Books will be a treasure a hundred years hence, but they have failed to make Hone's fortune.

"Here his wife and all his children are about me, gaping for coffee customers; but how should they come in, seeing no pot boiling!

"Enough of Hone. I saw Coleridge a day or two since. He has had some severe attack, not paralytic; but, if I had not heard of it, I should not have found it out. He looks, and especially speaks, strong. How are all the Wordsworths, and all the Southeys, whom I am obliged to you if you have not brought up haters of the name of

"C. Lamb?

"P. S.—I have gone lately into the acrostic line. I find genius (such as I had) declines with me, but I get clever. Do you know any body that wants charades, or such things, for Albums? I do 'em at so much a sheet. Perhaps an epigram (not a very happy-gram) I did for a school-boy yesterday may amuse. I pray Jove he may not get a flogging for any false quantity; but 'tis, with one exception, the only Latin verses I have made for forty years, and I did it 'to order.'

CUIQUE SUUM.

Adsciscit sibi divitias et opes alienas
Fur, rapiens, spolians, quod mihi, quod-que tibi,
Proprium erat, temnens hæc verba, meum-que, tuum-que;
Omne suum est: tandem Cui-que Suum tribuit.
Dat resti collum; restes, vah! carnifici dat;
Se se Diabolo, sic bene; Cuique Suum.

"I write from Hone's, therefore Mary cannot send her love to Mrs. Southey, but I do.

"Yours ever,

"C. L."

In 1830, Lamb took a journey to Bury St. Edmund's, to fetch Miss Isola to her adopted home, from a visit which had been broken by her illness. It was on his return that Lamb's repartee to the query of the statistical gentleman as to the prospects of the turnip crop, which has been repeatedly published, was made. The following is his own version of it, contained in a letter addressed to Miss Isola's hostess, on their arrival.

"A rather talkative gentleman, but very civil, engaged me in a discourse for full twenty miles, on the probable advantages of steam carriages, which, being merely problematical, I bore my part in with some credit, in spite of my totally un-engineer-like faculties. But when, somewhere about Stanstead, he put an unfortunate question to me, as to the 'probability of its turning out a good turnip season,' and when I, who am still less of an agriculturist than a steam philosopher, not knowing a turnip from a potato ground, innocently made answer, that 'I believed it depended very much upon boiled legs of mutton,' my unlucky reply set Miss Isola a laughing to a degree that disturbed her tranquillity for the only moment in our journey. I am afraid my credit sank very low with my other fellow-traveller, who had thought he had met with a well-informed passenger, which is an accident so desirable in a stage-coach. We were rather less communicative, but still friendly, the rest of the way."

To the same lady, having sent him an acrostic on his sister's name, he replied with a letter which contained one on hers, and the following notice of his own talent in the acrostic line.

"Dear Madam,—I do assure you that your verses gratified me very much, and my sister is quite *proud* of them. For the first time in my life I congratulated myself upon the shortness and meanness of my name. Had it been Schwartzenberg or Esterhazy, it would have put you to some puzzle. I am afraid I shall sicken you of acrostics, but this last was written *to order*. I beg you to have inserted in your county paper, something like this advertisement. 'To the nobility, gentry, and others, about Bury.—C. Lamb respectfully informs his friends and the public in general, that he is leaving off business in the acrostic line, as he is going into an entirely new line. Rebuses

and charades done as usual, and upon the old terms. Also, epitaphs to suit the memory of any person deceased.'

"I thought I had adroitly escaped the rather unpliable name of 'Williams,' curtailing your poor daughter's verses to her proper surnames, but it seems you would not let me off so easily. If these trifles amuse you, I am paid. Though really 'tis an operation so much like—'A, apple-pie; B, bit it.' To make amends, I request leave to lend you the 'Excursion,' and to recommend, in particular, the 'Church-yard Stories;' in the seventh book, I think. They will strengthen the tone of your mind after its weak diet on acrostics."

* * * * * *

In 1830, a small volume of poems, the gleanings of some years, during which Lamb had devoted himself to prose, under his name of "Elia," was published by Mr. Moxon, under the title of "Album Verses," and which Lamb, in token of his strong regard, dedicated to the Publisher. An unfavourable review of them in the Literary Gazette produced some verses from Southey, which were inserted in the Times, and of which the following, as evincing his unchanged friendship, may not unfitly be inserted here. The residue, being more severe on Lamb's critics than Lamb himself would have wished, may now be spared.

Charles Lamb, to those who know thee justly dear
For rarest genius, and for sterling worth,
Unchanging friendship, warmth of heart sincere,
And wit that never gave an ill thought birth,
Nor ever in its sport infix'd a sting;
To us who have admired and loved thee long,
It is a proud as well as pleasant thing
To hear thy good report, now borne along
Upon the honest breath of public praise:
We know that with the elder sons of song,
In honouring whom thou hast delighted still,
Thy name shall keep its course to after days.

This year closed upon the grave of Hazlitt. Lamb visited him frequently during his last illness, and attended his funeral. They had taken great delight in each other's conversation for many years; and though the indifference of Lamb to the objects of Hazlitt's passionate love or hatred, as a politician, at one time produced a coolness, the warmth of the defence of Hazlitt in "Elia's Letter to Southey" renewed the old regard of the philosopher, and set all to rights. Hazlitt, in his turn, as an Edinburgh Reviewer, had opportunities which he delighted to use, of alluding to Lamb's Specimens and Essays, and making him amends for the severity of ancient criticism, which the editor, who could well afford the genial inconsistency, was too generous to exclude. The conduct, indeed, of that distinguished person to Hazlitt, especially in his last illness, won Lamb's admiration, and wholly effaced the recollection of the time when, thirty years before, his play had been denied critical mercy under his rule. Hazlitt's death did not so much shock Lamb at the time, as it weighed down his spirits afterwards, when he felt the want of those essays which he had used periodically to look for with eagerness in the magazines and reviews which they alone made tolerable to him; and when he realized the dismal certainty that he should never again enjoy that rich discourse of old poets and painters with which so many a long winter's night had been gladdened, or taste life with an additional relish in the keen sense of enjoyment which endeared it to his companion.

## CHAPTER XVIII.

[1830 to 1834.]

Lamb's last Letters and death.

After the year 1830, Lamb's verses and essays were chiefly given to his friends; the former consisting of album contributions, the latter of little essences of observation and criticism. Mr. Moxon, having established a new magazine, called the "Englishman's Magazine," induced him to write a series of papers, some of which were not inferior to his happiest essays. At this time, his old and excellent friend, Dyer, was much annoyed by some of his witticisms,—which, in truth, were only Lamb's modes of expressing his deep-seated regard; and at the quotation of a couplet in one of his early poems, which he had suppressed as liable to be misconstrued by Mr. Rogers. Mr. Barker had unfortunately met with the unexpurgated edition which contained this dubious couplet, and in his "Memorials of Dr. Parr" quoted the passage; which, to Mr. Dyer's delicate feelings*, conveyed the appre-

* Mr. Dyer also complained to Mr. Lamb of some suggestions in Elia, which annoyed him, not so much for his

hension that Mr. Rogers would treat the suppression as colourable, and refer the revival of the lines to his sanction. The following letter was written to dispel those fears from his mind.

TO MR. DYER.

"Feb. 22nd, 1831.

"Dear Dyer,—Mr. Rogers, and Mr. Rogers' friends, are perfectly assured, that you never intended any harm by an innocent couplet, and that in the revivication of it by blundering Barker you had no hand whatever. To imagine that, at this time of day, Rogers broods over a fantastic expression of more than thirty years' standing, would be to suppose him indulging his 'pleasures of memory' with a vengeance. You never penned a line which for its own sake you need, dying, wish to blot. You mistake your heart if you think you *can* write a lampoon. Your whips are rods of roses. Your spleen has ever had for its objects vices, not the vicious; abstract offences, not the concrete sinner. But you are sensitive, and wince as much at the consciousness of having committed a compliment, as another man would at the perpetration of an affront. But do not lug me into the same soreness of conscience with yourself. I maintain, and will to the last hour, that I never writ of you but *con amore*. That if any allusion was made to your near-sightedness, it was not for the purpose of mocking an infirmity, but of connecting it with scholar-like habits; for, is it not erudite and scholarly to be somewhat near of sight, before age naturally brings on the malady? You could not then plead the *obrepens senectus*. Did I not moreover make it an apology for a certain *absence*, which some of your friends may have experienced, when you have not on a sudden made recognition of them in a casual street-meeting? and did I not strengthen your excuse for this slowness of recognition, by further accounting morally for the present engagement of your mind in worthy objects? Did I not, in your person, make the handsomest apology for absent-of-mind people that was ever made? If these things be not so, I never knew what I wrote, or meant by my writing, and have been penning libels all my life without being aware of it. Does it follow that I should have exprest myself exactly in the same way of those dear old eyes of yours *now*, now that Father Time has conspired with a hard task-master to put a last extinguisher upon them. I should as soon have insulted the Answerer of Salmasius, when he awoke up from his ended task, and saw no more with mortal vision. But you are many films removed yet from Milton's calamity. You write perfectly intelligibly. Marry, the letters are not all of the same size or tallness; but that only shows your proficiency in the *hands*, text, german-hand, court-hand, sometimes law-hand, and affords variety. You pen better than you did a twelvemonth ago; and if you continue to improve, you bid fair to win the golden pen which is the prize at your young gentlemen's academy. But you must be aware of Valpy, and his printing-house, that hazy cave of Trophonius, out of which it was a mercy that you escaped with a glimmer. Beware of MSS. and Variæ Lectiones. Settle the text for once in your mind, and stick to it. You have some years' good sight in you yet, if you do not tamper with it. It is not for you (for *us* I should say), to go poring into Greek contractions, and star-gazing upon slim Hebrew points. We have yet the sight

> Of sun, and moon, and star, throughout the year,
> And man and woman.

You have vision enough to discern Mrs. Dyer from the other comely gentlewoman who lives up at stair-case No. 5; or, if you should make a blunder in the twilight, Mrs. Dyer has too much good sense to be jealous for a mere effect

own sake as for the sake of others, who, in the delicacy of his apprehensiveness, he thought might feel aggrieved by imputations which were certainly not intended, and which they did not deserve. One passage in Elia, hinting that he had been hardly dealt with by schoolmasters, under whom he had been a teacher in his younger days, hurt him; as, in fact, he was treated by them with the most considerate generosity and kindness. Another passage which he regarded as implying that he had been underpaid by booksellers also vexed him; as his labours have always been highly esteemed, and have, according to the rate of remuneration of learned men, been well compensated by Mr. Valpy and others. The truth is that Lamb wrote from a vague recollection, without intending any personal reference at all to Mr. Dyer himself, and only seeking to illustrate the pure, simple, and elevated character of a man of letters "unspotted from the world." Probably no one has ever applied these suggestions to the parties for whose reputation Mr. Dyer has been so honourably anxious but himself; but it is due to his feelings to state that they are founded in error.

of imperfect optics. But don't try to write the Lord's Prayer, Creed, and Ten Commandments, in the compass of a halfpenny; nor run after a midge, or a mote; to catch it, and leave off hunting for needles in bushels of hay, for all these things strain the eyes. The snow is six feet deep in some parts here. I must put on jack-boots to get at the post-office with this. It is not good for weak eyes to pore upon snow too much. It lies in drifts. I wonder what its drift is; only that it makes good pancakes, remind Mrs. Dyer. It turns a pretty green world into a white one. It glares too much for an innocent colour methinks. I wonder why you think I dislike gilt edges. They set off a letter marvellously. Yours, for instance, looks for all the world like a tablet of curious *hieroglyphics* in a gold frame. But don't go and lay this to your eyes. You always wrote hieroglyphically, yet not to come up to the mystical notations and conjuring characters of Doctor Parr. You never wrote what I call a schoolmaster's hand, like C——; nor a woman's hand, like S——; nor a missal hand, like Porson; nor an all-of-the-wrong-side sloping hand, like Miss H——; nor a dogmatic, Mede-and-Persian, peremptory hand, like R——; but you ever wrote what I call a Grecian's hand; what the Grecians write (or used) at Christ's Hospital; such as Whalley would have admired, and Boyer have applauded, but Smith or Atwood (writing-masters) would have horsed you for. Your boy-of-genius hand and your mercantile hand are various. By your flourishes, I should think you never learned to make eagles or corkscrews, or flourish the governors' names in the writing-school; and by the tenor and cut of your letters, I suspect you were never in it at all. By the length of this scrawl you will think I have a design upon your optics; but I have writ as large as I could, out of respect to them; too large, indeed, for beauty. Mine is a sort of deputy Grecian's hand; a little better, and more of a worldly hand, than a Grecian's, but still remote from the mercantile. I don't know how it is, but I keep my rank in fancy still since school-days. I can never forget I was a deputy Grecian! And writing to you, or to Coleridge, besides affection, I feel a reverential deference as to Grecians still. I keep my soaring way above the Great Erasmians, yet far beneath the other. Alas! what am I now? what is a Leadenhall clerk, or India pensioner, to a deputy Grecian? How art thou fallen, O Lucifer! Just room for our loves to Mrs. D., &c. "C. LAMB."

The death of Munden reviving his recollections of "the veteran comedian," called forth the following letter of the 11th February, 1832, to the editor of the *Athenæum*, whom Lamb had, for a long time, numbered among his friends.

TO THE EDITOR OF THE 'ATHENÆUM.'

"Dear Sir,—Your communication to me of the death of Munden made me weep. Now, Sir, I am not of the melting mood. But, in these serious times, the loss of half the world's fun is no trivial deprivation. It was my loss (or *gain* shall I call it) in the early time of my play-going, to have missed all Munden's acting. There was only he and Lewis at Covent Garden, while Drury Lane was exuberant with Parsons, Dodd, &c., such a comic company as, I suppose, the stage never showed. Thence, in the evening of my life I had Munden all to myself, more mellowed, richer, perhaps, than ever. I cannot say what his change of faces produced in me. It was not acting. He was not one of my 'old actors.' It might be better. His power was extravagant. I saw him one evening in three drunken characters. Three farces were played. One part was *Dosey*—I forget the rest; but they were so discriminated that a stranger might have seen them all, and not have dreamed that he was seeing the same actor. I am jealous for the actors who pleased my youth. He was not a Parsons or a Dodd, but he was more wonderful. He seemed as if he could *do* any thing. He was not an actor, but something *better*, if you please. Shall I instance *Old Foresight*, in 'Love for Love,' in which Parsons was at once the old man, the astrologer, &c. Munden dropped the old man, the doater—which makes the character—but he substituted for it a moon-struck character, a perfect abstraction from this earth, that looked as if he had newly come down from the planets. Now, *that* is not what I call *acting*. It might be better. He was imaginative; he could impress upon an audience an *idea*—the low one, perhaps, of a leg of mutton

and turnips; but such was the grandeur and singleness of his expressions, that that single expression would convey to all his auditory a notion of all the pleasures they had all received from all the legs of mutton *and turnips* they had ever eaten in their lives. Now, this is not *acting*, nor do I set down Munden amongst my old actors. He was only a wonderful man, exerting his vivid impressions through the agency of the stage. In one only thing did I see him *act*—that is, support a character; it was in a wretched farce, called 'Johnny Gilpin,' for Dowton's benefit, in which he did a cockney. The thing ran but one night; but when I say that Liston's *Lubin Log* was nothing to it, I say little; it was transcendent. And here let me say of actors, *envious* actors, that of *Munden*, Liston was used to speak, almost with the enthusiasm due to the dead, in terms of such allowed superiority to every actor on the stage, and this at a time when Munden was gone by in the world's estimation, that it convinced me that *artists* (in which term I include poets, painters, &c.), are not so envious as the world think. I have little time, and therefore enclose a criticism on Munden's *Old Dosey* and his general acting*, by a friend.

"C. Lamb."

"Mr. Munden appears to us to be the most *classical* of actors. He is that in high farce, which Kemble was in high tragedy. The lines of these great artists are, it must be admitted, sufficiently distinct; but the same elements are in both,—the same directness of purpose, the same singleness of aim, the same concentration of power, the same iron-casing of inflexible manner, the same statue-like precision of gesture, movement, and attitude. The hero of farce is as little affected with impulses from without, as the retired Prince of Tragedians. There is something solid, sterling, almost adamantine, in the building up of his most grotesque characters. When he fixes his wonder-working face in any of its most amazing varieties, it looks as if the picture were carved out from a rock by Nature in a sportive vein, and might last for ever. It is like what we can imagine a mask of the old Grecian Comedy to have been, only that it lives, and breathes, and changes. His most fantastical gestures are the grand ideal of farce. He seems as though he belonged to the earliest and the stateliest age of Comedy, when instead of superficial foibles and the airy varieties of fashion, she had the grand asperities of man to work on, when her grotesque images had something romantic about them, and when humour and parody were themselves heroic. His expressions of feeling and bursts of enthusiasm are among the most genuine which we have ever felt. They seem to come up from a depth of emotion in the heart, and burst through the sturdy casing of manner with a strength which seems increased ten-fold by its real and hearty obstacle. The workings of his spirit seem to expand his frame, till we can scarcely believe that by measure it is small; for the space which he fills in the imagination is so real, that we almost mistake it for that of corporeal dimensions. His *Old Dosey*, in the excellent farce of 'Past Ten o'Clock,' is his grandest effort of this kind, and we know of nothing finer. He seems to have a 'heart of oak' indeed. His description of a sea-fight is the most noble and triumphant piece of enthusiasm which we remember. It is as if the spirits of a whole crew of nameless heroes 'were swelling in his bosom.' We never felt so ardent and proud a sympathy with the valour of England as when we heard it. May health long be his, thus to do our hearts good—for we never saw any actor whose merits have the least resemblance to his even in species: and when his genius is withdrawn from the stage, we shall not have left even a term by which we can fitly describe it."

The following letter is

TO MR. CARY.

"Assidens est mihi bona soror, Euripiden evolvens, donum vestrum, carissime Cary, pro quo gratias agimus, lecturi atque iterum lecturi idem. Pergratus est liber ambobus, nempe 'Sacerdotis Commiserationis,' sacrum opus a te ipso Humanissimæ Religionis Sacerdote dono datum. Lachrymantes gavisuri sumus; est ubi dolor fiat voluptas; nec semper dulce mihi est ridere; aliquando commutandum est he! he! he! eum heu! heu! heu!

* A little article inserted in "The Champion" before Lamb wrote his essay on the Acting of Munden. Lamb's repetition may cast on it sufficient interest to excuse its repetition here.

"A Musis Tragicis me non penitus abhorruisse testis sit Carmen Calamitosum, nescio quo autore linguâ prius vernaculâ scriptum, et nuperrimè a me ipso Latine versum, scilicet, 'Tom Tom of Islington.' Tenuistine?

'Thomas Thomas de Islington,
Uxorem duxit Die quâdam Solis,
Abduxit domum sequenti die,
Emit baculum subsequenti,
Vapulat illa posterâ,
Ægrotat succedenti, Mortua fit crastinâ.'

Et miro gaudio afficitur Thomas luce posterâ quod subsequenti (nempe, Dominicâ) uxor sit efferenda.

'En Iliades Domesticas!
En circulum calamitatum!
Planè hebdomadalem tragœdiam.'

I nunc et confer Euripiden vestrum his luctibus, hâc morte uxoriâ; confer Alcesten! Hecuben! quas non antiquas Heroinas Dolorosas.

"Suffundor genas lachrymis tantas strages revolvens. Quid restat nisi quod Tecum Tuam Caram salutamus ambosque valere jubeamus, nosmet ipsi bene valentes.

"ELIA.

"Datum ab agro Enfeldiensi, Maii die sextâ, 1831."

Coleridge, now in declining health, seems to have feared, from a long intermission of Lamb's visits to Highgate, that there was some estrangement between them, and to have written to Lamb under that fear. The following note shows how much he was mistaken.

TO MR. COLERIDGE.

"April 14, 1832.

"My dear Coleridge,—Not an unkind thought has passed in my brain about you. But I have been woefully neglectful of you, so that I do not deserve to announce to you, that if I do not hear from you before then, I will set out on Wednesday morning to take you by the hand. I would do it this moment, but an unexpected visit might flurry you. I shall take silence for acquiescence; and come. I am glad you could write so long a letter. Old loves to, and hope of kind looks from, the Gilmans when I come.

"Yours, *semper idem*,

"C. L.

"If you ever thought an offence, much more wrote it, against me, it must have been in the times of Noah, and the great waters swept it away. Mary's most kind love, and maybe a wrong prophet of your bodings!—here she is crying for mere love over your letter. I wring out less, but not sincerer showers.

"My direction is simply, Enfield."

Lamb's regard for Mr. Cary had now ripened into a fast friendship; and by agreement he dined every third Wednesday in the month at the Museum. In general, these were occasions on which Lamb observed the strictest rules of temperance; but once accident of stomach or of sentiment caused a woful deviation, which Lamb deplored in the following letter

TO MR. CARY.

"I protest I know not in what words to invest my sense of the shameful violation of hospitality, which I was guilty of on that fatal Wednesday. Let it be blotted from the calendar. Had it been committed at a layman's house, say a merchant's, or a manufacturer's, a cheese-monger's, or green-grocer's, or, to go higher, a barrister's, a member of Parliament's, a rich banker's, I should have felt alleviation, a drop of self-pity. But to be seen deliberately to go out of the house of a clergyman drunk! a clergyman of the Church of England too! not that alone, but of an expounder of that dark Italian Hierophant, an exposition little short of *his* who dared unfold the Apocalypse: divine riddles both; and, without supernal grace vouchsafed, Arks not to be fingered without present blasting to the touchers. And then, from what house! Not a common glebe, or vicarage (which yet had been shameful), but from a kingly repository of sciences, human and divine, with the Primate of England for its guardian, arrayed in public majesty, from which the profane vulgar are bid fly. Could all those volumes have taught me nothing better! With feverish eyes on the succeeding dawn I opened upon the faint light, enough to distinguish, in a strange chamber, not immediately to be recognised, garters, hose, waistcoat, neckerchief, arranged in dreadful order and proportion, which I knew was not mine own. 'Tis the common symptom, on awaking,

I judge my last night's condition from. A tolerable scattering on the floor I hail as being too probably my own, and if the candlestick be not removed, I assoil myself. But this finical arrangement, this finding every thing in the morning in exact diametrical rectitude, torments me. Remote whispers suggested that I *coached* it home in triumph. Far be that from working pride in me, for I was unconscious of the locomotion. That a young Mentor accompanied a reprobate old Telemachus; that, the Trojan like, he bore his charge upon his shoulders, while the wretched incubus, in glimmering sense, hiccuped drunken snatches of flying on the bats' wings after sunset. An aged servitor was also hinted at, to make disgrace more complete, one, to whom my ignominy may offer further occasions of revolt (to which he was before too fondly inclining) from the true faith; for, at a sight of my helplessness, what more was needed to drive him to the advocacy of independency? Occasion led me through Great Russell Street yesterday. I gazed at the great knocker. My feeble hands in vain essayed to lift it. I dreaded that Argus Portitor, who doubtless lanterned me out on that prodigious night. I called the Elginian marbles. They were cold to my suit. I shall never again, I said, on the wide gates unfolding, say, without fear of thrusting back, in a light but a peremptory air, 'I am going to Mr. Cary's.' I passed by the walls of Balclutha. I had imaged to myself a zodiac of third Wednesdays irradiating by glimpses the Edmonton dulness. I dreamed of Highmore! I am devited to come on Wednesdays. Villanous old age, that, with second childhood, brings linked hand in hand her inseparable twin, new inexperience, which knows not effects of liquor. Where I was to have sate for a sober, middle-aged-and-a-half gentleman, literary too, the neat-fingered artist can educe no notions but of a dissoluted Silenus, lecturing natural philosophy to a jeering Chromius, or a Mnasilus. Pudet. From the context gather the lost name of ——."

In 1833 the choicest prose essays, which Lamb had written since the publication of Elia, were collected and published—as with a melancholy foreboding—under the title of "The Last Essays of Elia;" by Mr. Moxon. The work contains ample proof that the powers of the author had ripened rather than declined; for the paper called "Blakesmoor in H—shire," which embodies his recollection of the old mansion in which his graudmother lived as housekeeper; those on Elliston, "Captain Jackson," and "The Old Margate Hoy;" are among the most original, the least constrained, and the most richly coloured of his works. It was favourably noticed by almost all the principal critics—by many enthusiastically and sincerely praised—and an admirable notice in "The Quarterly" was published just after the foreboding of the title was fulfilled. His indisposition to write, however, increased; but in creating so much, excellent in its kind, so complete in itself, and so little tinged with alloy, he had, in truth, done enough, and had earned in literature, as in the drudgery of the desk, a right to repose. Yet, still ready to obey the call of friendship, he wrote both prologue and epilogue to Knowles's play of "The Wife;" the composition of which must have been mere labour, as they are only decently suited to the occasion, and have no mark or likelihood to repay the vanity of the poet.

Miss Isola's marriage, which left Lamb and his sister once more alone, induced them to draw a little nearer to their friends; and they fixed their abode in Church-street, Edmonton, within reach of the Enfield walks which custom had endeared to them. There with his sister he continued, regularly visiting London and dining with Mr. Cary on every third Wednesday. The following notelet is in answer to a letter inclosing a list of candidates for a widows' fund society, for which he was entitled to vote.

TO MR. CARY.

"Dear Sir,—The unbounded range of munificence presented to my choice, staggers me. What can twenty votes do for one hundred and two widows? I cast my eyes hopeless among the viduage. N. B. Southey* might be ashamed of himself to let his aged mother stand at the top of the list, with his 100*l.* a year and butt of sack. Sometimes I sigh over No. 12, Mrs. Carve-ill, some poor relation of mine, no doubt. No. 15 has my wishes, but then she is a Welsh one. I have Ruth upon No. 21.

* A Mrs. Southey headed the inclosed list.

I'd tug hard for No. 24. No. 25 is an anomaly, there can be no Mrs. Hog. No. 34 ensnares me. No. 73 should not have met so foolish a person. No. 92 may bob it as she likes, but she catches no cherry of me. So I have even fixed at hap-hazard, as you'll see.

"Yours, every third Wednesday,

"C. L."

Lamb was entirely destitute of what is commonly called "a taste for music." A few old tunes ran in his head; now and then the expression of a sentiment, though never of song, touched him with rare and exquisite delight; and Braham in his youth, Miss Rennell, who died too soon, and who used to sing the charming air, "In infancy our hopes and fears," and Miss Burrell, won his ear and his heart. But usually music only confused him, and an opera—to which he once or twice tried to accompany Miss Isola—was to him a maze of sound in which he almost lost his wits. But he did not, therefore, take less pleasure in the success of Miss Clara Novello,—whose family he had known for many years,—and to whom he addressed the following lines, which were inserted in the "Athenæum" of July 26, in this his last year.

TO CLARA N——.

The Gods have made me most unmusical,
With feelings that respond not to the call
Of stringed harp, or voice—obtuse and mute
To hautboy, sackbut, dulcimer, and flute;
King David's lyre, that made the madness flee
From Saul, had been but a jew's-harp to me:
Theorbos, violins, French horns, guitars,
Leave in my wounded ears inflicted scars;
I hate those trills, and shakes, and sounds that float
Upon the captive air; I know no note,
Nor ever shall, whatever folks may say,
Of the strange mysteries of *Sol* and *Fa*;
I sit at oratorios like a fish,
Incapable of sound, and only wish
The thing was over. Yet do I admire,
O tuneful daughter of a tuneful sire,
Thy painful labours in a science, which
To your deserts I pray may make you rich
As much as you are loved, and add a grace
To the most musical Novello race.
Women lead men by the nose, some cynics say;
You draw them by the ear—a delicater way.

C. Lamb.

He had now to sustain the severest of his losses. After a long and painful illness—borne with an heroic patience which concealed the intensity of his sufferings from the bystanders, Coleridge died. As in the instance of Hazlitt, Lamb did not feel the immediate blow so acutely as he himself expected—but the calamity sank deep into his mind, and was, I believe, seldom far from his thoughts. It had been arranged that the attendance at the funeral should be confined to the family of the departed poet and philosopher, and Lamb, therefore, was spared the misery of going through the dismal ceremony of mourning. For the first week he forbore to write; but at its close he addressed the following short letter to one of the family of him whom he once so justly denominated Coleridge's "more than friend." Like most of Lamb's letters, it is undated, but the postmark is Aug. 5, 1834.

TO THE REV. JAMES GILMAN.

"Aug. 5th, 1834.

"My dear Sir,—The sad week being over, I must write to you to say, that I was glad of being spared from attending; I have no words to express my feeling with you all. I can only say that when you think a short visit from me would be acceptable, when your father and mother shall be able to see me *with comfort*, I will come to the bereaved house. Express to them my tenderest regards, and hopes that they will continue our friends still. We both love and respect them as much as a human being can, and finally thank them with our hearts for what they have been to the poor departed. "God bless you all.

"C. Lamb.

"Mr. Walden's, Church-street, Edmonton."

Shortly after, assured that his presence would be welcome, Lamb went to Highgate. There he asked leave to see the nurse who had attended upon Coleridge; and being struck and affected by the feeling she manifested towards his friend, insisted on her receiving five guineas from him,—a gratuity which seemed almost incomprehensible to the poor woman, but which Lamb could not help giving as an immediate expression of his own gratitude. From her he learned the effort by which Coleridge had suppressed the expression of his sufferings, and the discovery affected him even more than the news of his death. He would startle his friends sometimes by

suddenly exclaiming, "Coleridge is dead!" and then pass on to common themes, having obtained the momentary relief of oppressed spirits. He still continued, however, his monthly visits to Mr. Cary; and was ready to write an acrostic, or a complimentary epigram, at the suggestion of any friend. The following is the last of his effusions in verse.

TO MARGARET W——.

Margaret, in happy hour
Christen'd from that humble flower
Which we a daisy* call!
May thy pretty namesake be
In all things a type of thee,
And image thee in all.

Like *it* you show a modest face,
An unpretending native grace;—
The tulip, and the pink,
The china and the damask rose,
And every flaunting flower that blows,
In the comparing shrink.

Of lowly fields you think no scorn;
Yet gayest gardens would adorn,
And grace, wherever set.
Home-seated in your lonely bower,
Or wedded—a transplanted flower—
I bless you, Margaret!

CHARLES LAMB.

Edmonton, Oct. 8, 1834.

A present of game, from an unknown admirer, produced the following acknowledgment, in the Athenæum of 30th November, destined to be, in sad verity, the last essay of Elia.

THOUGHTS ON PRESENTS OF GAME, &c.

"We love to have our friend in the country sitting thus at our table *by proxy*; to apprehend his presence (though a hundred miles may be between us) by a turkey, whose goodly aspect reflects to us his 'plump corpusculum;' to taste him in grouse or woodcock; to feel him gliding down in the toast peculiar to the latter; to concorporate him in a slice of Canterbury brawn. This is indeed to have him within ourselves; to know him intimately; such participation is methinks *unitive*, as the old theologians phrase it."—*Last Essays of Elia.*

"Elia presents his acknowledgments to his 'Correspondent unknown,' for a basket of prodigiously fine game. He takes for granted that so amiable a character must be a reader of the *Athenæum*, else he had meditated a notice in *The Times*. Now if this friend had consulted the Delphic oracle for a present suited to the palate of Elia, he could not have hit upon a morsel so acceptable. The birds he is barely thankful for: pheasants are poor *fowls* disguised in fine feathers. But a hare roasted hard and brown, with gravy and melted butter!—old Mr. Chambers, the sensible clergyman in Warwickshire, whose son's acquaintance has made many hours happy in the life of Elia, used to allow a pound of Epping to every hare. Perhaps that was over-doing it. But, in spite of the note of Philomel, who, like some fine poets, that think no scorn to adopt plagiarisms from a humble brother, reiterates every spring her cuckoo cry of 'Jug, Jug, Jug,' Elia pronounces that a hare, to be truly palated, must be roasted. Jugging sophisticates her. In *our* way it eats so 'crips,' as Mrs. Minikin says. Time was, when Elia was not arrived at his taste, that he preferred to all luxuries a roasted pig. But he disclaims all such green-sickness appetites in future, though he hath to acknowledge the receipt of many a delicacy in that kind from correspondents—good, but mistaken men—in consequence of their erroneous supposition, that he had carried up into mature life the prepossessions of childhood. From the worthy Vicar of Enfield he acknowledges a tithe contribution of extraordinary sapor. The ancients must have loved hares. Else why adopt the word *lepores* (obviously from *lepus*) but for some subtle analogy between the delicate flavour of the latter, and the finer relishes of wit in what we most poorly translate *pleasantries*. The fine madnesses of the poet are the very decoction of his diet. Thence is he hare-brained. Harum-scarum is a libellous unfounded phrase, of modern usage. 'Tis true the hare is the most circumspect of animals, sleeping with her eye open. Her ears, ever erect, keep them in that wholesome exercise, which conduces them to form the very tit-bit of the admirers of this noble animal. Noble will I call her, in spite of her detractors, who, from occasional demonstrations of the principle of self-preservation (common to all animals), infer in her a defect of heroism. Half a hundred horsemen, with thrice the number of dogs, scour the country in pursuit of puss across three counties; and because the

* Marguerite, in French, signifies a daisy.

well-flavoured beast, weighing the odds, is willing to evade the hue and cry, with her delicate ears shrinking perchance from discord —comes the grave naturalist, Linnæus perchance, or Buffon, and gravely sets down the hare as a—timid animal. Why Achilles, or Bully Dawson, would have declined the preposterous combat.

"In fact, how light of digestion we feel after a hare! How tender its processes after swallowing! What chyle it promotes! How ethereal! as if its living celerity were a type of its nimble coursing through the animal juices. The notice might be longer. It is intended less as a Natural History of the Hare, than a cursory thanks to the country 'good Unknown.' The hare has many friends, but none sincerer than "ELIA."

A short time only before Lamb's fatal illness, he yielded to my urgent importunity, and met a small party of his friends at dinner at my house, where we had provided for him some of the few articles of food which now seemed to hit his fancy, and among them the hare, which had supplanted pig in his just esteem, with the hope of exciting his very delicate appetite. We were not disappointed; he ate with a relish not usual with him of late years, and passed the evening in his happiest mood. Among the four or five who met him on this occasion, the last on which I saw him in health, were his old friends Mr. Barron Field, Mr. Procter, and Mr. Forster, the author of the "Lives of Eminent English Statesmen," a friend of comparatively recent date, but one with whom Lamb found himself as much at home as if he had known him for years. Mr. Field, in a short but excellent memoir of Lamb, in the "Annual Biography and Obituary" of 1836, has brought this evening vividly to recollection; and I have a melancholy satisfaction in quoting a passage from it as he has recorded it. After justly eulogizing Lamb's sense of "The Virtue of Suppression in Writing," Mr. Field proceeds :—

"We remember, at the very last supper we ate with him, he quoted a passage from Prior's 'Henry and Emma,' illustrative of this discipline; and yet he said that he loved Prior as much as any man, but that his 'Henry and Emma' was a vapid paraphrase of the old poem of 'The Nutbrowne Mayde.' For example, at the *dénouement* of the ballad Prior makes Henry rant out to his devoted Emma—

> 'In me behold the potent Edgar's heir,
> Illustrious Earl; him terrible in war.
> Let Loire confess, for she has felt his sword,
> And trembling fled before the British lord.'

And so on for a dozen couplets, heroic, as they are called. And then Mr. Lamb made us mark the modest simplicity with which the noble youth discloses himself to his mistress in the old poem :—

> 'Now, understand,
> To Westmoreland,
> *Which is my heritage,*
> (in a parenthesis, as it were,)
> I will you bring,
> And with a ring,
> By way of marriage,
> I will you take,
> And lady make,
> As shortly as I can.
> So have you won
> *An Earle's son,*
> And not a banish'd man.'

"How he loved these old rhymes, and with what justice!"—p. 14, 15.

In December Mr. Lamb received a letter from a gentleman, a stranger to him,—Mr. Childs, of Bungay, whose copy of "Elia" had been sent on an oriental voyage, and who, in order to replace it, applied to Mr. Lamb. The following is his reply.

TO MR. CHILDS.

"Sept. 15th, 1834.

"Monday. Church-street, EDMONTON, (not Enfield, as you erroneously direct yours.)

"Dear Sir,—The volume which you seem to want, is not to be had for love or money. I with difficulty procured a copy for myself. Yours is gone to enlighten the tawny Hindoos. What a supreme felicity to the author (only he is no traveller) on the Ganges or Hydaspes (Indian streams) to meet a smutty Gentoo ready to burst with laughing at the tale of Bo-Bo! for doubtless it hath been translated into all the dialects of the East. I grieve the less, that Europe should want it. I cannot gather from your letter, whether you are aware that a second series of the Essays is published by Moxon, in Dover-street, Piccadilly, called

'The Last Essays of Elia,' and, I am told, is not inferior to the former. Shall I order a copy for you, and will you accept it? Shall I *lend* you, at the same time, my sole copy of the former volume (Oh! return it) for a month or two? In return, you shall favour me with the loan of one of those Norfolk grunters that you laud so highly; I promise not to keep it above a day. What a funny name Bungay is! I never dreamt of a correspondent thence. I used to think of it as some Utopian town, or borough in Gotham land. I now believe in its existence, as part of merry England.

[Here are some lines scratched out.]

The part I have scratched out is the best of the letter. Let me have your commands.

"CH. LAMB, *alias* ELIA."

A few days after this letter was written, an accident befel Mr. Lamb, which seemed trifling at first, but which terminated in a fatal issue. In taking his daily morning walk on the London road as far as the inn where John Gilpin's ride is pictured, he stumbled against a stone, fell, and slightly injured his face. The wounds seemed healing, when erysipelas in the head came on, and he sunk beneath the disease, happily without pain. On Friday evening Mr. Ryle, of the India House, who had been appointed co-executor with me of his will some years before, called on me, and informed me that he was in danger. I went over to Edmonton on the following morning, and found him very weak, and nearly insensible to things passing around him. Now and then a few words were audible, from which it seemed that his mind, in its feebleness, was intent on kind and hospitable thoughts. His last correspondent, Mr. Childs, had sent a present of a turkey, instead of the suggested pig; and the broken sentences which could be heard, were of some meeting of friends to partake of it. I do not think he knew me; and having vainly tried to engage his attention, I quitted him, not believing his death so near at hand. In less than an hour afterwards, his voice gradually grew fainter, as he still murmured the names of Moxon, Procter, and some other old friends, and he sank into death as placidly as into sleep. On the following Saturday his remains were laid in a deep grave in Edmonton churchyard, made in a spot which, about a fortnight before, he had pointed out to his sister, on an afternoon wintry walk, as the place where he wished to be buried.

So died, in the sixtieth year of his age, one of the most remarkable and amiable men who have ever lived. Few of his numerous friends were aware of his illness before they heard of his death; and, until that illness seized him, he had appeared so little changed by time, so likely to continue for several years, and he was so intimately associated with every-day engagements and feelings, that the news was as strange as it was mournful. When the first sad surprise was over, several of his friends strove to do justice to their own recollections of him; and articles upon his character and writings, all written out of the heart, appeared from Mr. Procter in the "Athenæum," from Mr. Forster in the "New Monthly Magazine," from Mr. Patmore in the "Court Magazine," and from Mr. Moxon in Leigh Hunt's London Journal, besides others whose authors are unknown to me; and subsequently many affectionate allusions, from pens which his own had inspired, have been gleaned out in various passages of "Blackwood," "Fraser," "Tait," and almost every periodical work of reputation. The "Recollections of Coleridge" by Mr. Allsop, also breathed the spirit of admiration for his elevated genius, which the author—one whom Lamb held in the highest esteem for himself, and for his devotion to Coleridge—had for years expressed both in his words and in deeds. But it is not possible for the subtlest characteristic power, even when animated by the warmest personal regard, to give to those who never had the privilege of his companionship an idea of what Lamb was. There was an apparent contradiction in him, which seemed an inconsistency between thoughts closely associated, and which was in reality nothing but the contradiction of his genius and his fortune, fantastically exhibiting itself in different aspects, which close intimacy could alone appreciate. He would startle you with the finest perception of truth, separating, by a phrase, the real from a tissue of conventional falsehoods, and the next moment, by some whimsical invention, make you "doubt truth to be a liar." He would touch the inmost pulse of profound affection, and

then break off in some jest, which would seem profane "to ears polite," but carry as profound a meaning to those who had the right key, as his most pathetic suggestions; and where he loved and doted most, he would vent the overflowing of his feelings in words that looked like rudeness. He touches on this strange resource of love in his "Farewell to Tobacco," in a passage which may explain some startling freedoms with those he himself loved most dearly.

—— "Irony all, and feign'd abuse,
Such as perplext lovers use,
At a need, when in despair,
To paint forth the fairest fair;
Or in part but to express
That exceeding comeliness
Which their fancies doth so strike
They borrow language of dislike;
And, instead of 'dearest Miss,'
Jewel, honey, sweetheart, bliss,
And those forms of old admiring,
Call her cockatrice and siren,
Basilisk, and all that's evil,
Witch, hyena, mermaid, devil,
Ethiop, wench, and blackamoor,
Monkey, ape, and twenty more,
Friendly traitress, loving foe.
Not that she is truly so,
But no other way they know
A contentment to express
Borders so upon excess,
That they do not rightly wot
Whether it be pain or not."

Thus, in the very excess of affection to his sister, whom he loved above all else on earth, he would sometimes address to her some words of seeming reproach, yet so tinged with a humorous irony that none but an entire stranger could mistake his drift. His anxiety for her health, even in his most convivial moments, was unceasing. If, in company, he perceived she looked languid, he would repeatedly ask her, "Mary, does your head ache?" "Don't you feel unwell?" and would be satisfied by none of her gentle assurances, that his fears were groundless. He was always afraid of her sensibilities being too deeply engaged, and if in her presence any painful accident or history was discussed, he would turn the conversation with some desperate joke. Miss Beetham, the author of the "Lay of Marie," which Lamb esteemed one of the most graceful and truly feminine works in a literature rich in female genius, who has reminded me of the trait in some recollections of Lamb, with which she has furnished me, relates, that once when she was speaking to Miss Lamb of Charles, and in her earnestness Miss Lamb had laid her hand kindly on the eulogist's shoulder, he came up hastily and interrupted them, saying, "Come, come, we must not talk sentimentally," and took up the conversation in his gayest strain.

Many of Lamb's witty and curious sayings have been repeated since his death, which are worthy to be held in undying remembrance; but they give no idea of the general tenor of his conversation, which was far more singular and delightful in the traits, which could never be recalled, than in the epigrammatic turns which it is possible to quote. It was fretted into perpetual eddies of verbal felicity and happy thought, with little tranquil intervals reflecting images of exceeding elegance and grace. He sometimes poured out puns in startling succession; sometimes curiously contrived a train of sentences to introduce the catastrophe of a pun, which, in that case, was often startling from its own demerit. At Mr. Cary's one day, he introduced and kept up an elaborate dissertation on the various uses and abuses of the word *nice;* and when its variations were exhausted, showed what he had been driving at by exclaiming, "Well! now we have held a Council of Nice." "A pun," said he in a letter to Coleridge, in which he eulogized the Odes and Addresses of his friends Hood and Reynolds, "is a thing of too much consequence to be thrown in as a make-weight. You shall read one of the Addresses twice over and miss the puns, and it shall be quite as good, or better, than when you discover them. A pun is a noble thing *per se.* O never bring it in as an accessary! A pun is a sole digest of reflection (vide my 'Aids' to that awaking from a savage state); it is entire; it fills the mind; it is as perfect as a sonnet; better. It limps ashamed in the train and retinue of humour. It knows it should have an establishment of its own. The one, for instance, I made the other day; I forget which it was." Indeed, Lamb's choicest puns and humorous expressions could not be recollected. They were born of the evanescent feeling, and died with it; "one moment *bright,* then gone for

ever." The shocks of pleasurable surprise were so rapid in succession, and the thoughts suggested so new, that one destroyed the other, and left only the sense of delight behind. Frequently as I had the happiness of seeing him during twenty years, I can add nothing from my own store of recollection to those which have been collected by others, and those I will abstain from repeating, so vapid would be their effect when printed compared to that which they produced when, stammered out, they gave to the moment its victory.

It cannot be denied or concealed that Lamb's excellences, moral and intellectual, were blended with a single frailty; so intimately associating itself with all that was most charming in the one, and sweetest in the other, that, even if it were right to withdraw it wholly from notice, it would be impossible without it to do justice to his virtues. The eagerness with which he would quaff exciting liquors, from an early period of life, proved that to a physical peculiarity of constitution was to be ascribed, in the first instance, the strength of the temptation with which he was assailed. This kind of corporeal need; the struggles of deep thought to overcome the bashfulness and the impediment of speech which obstructed its utterance; the dull, heavy, irksome labours which hung heavy on his mornings, and dried up his spirits; and still more, the sorrows which had environed him, and which prompted him to snatch a fearful joy; and the unbounded craving after sympathy with human feelings, conspired to disarm his power of resisting when the means of indulgence were actually before him. Great exaggerations have been prevalent on this subject, countenanced, no doubt, by the "Confessions" which, in the prodigality of his kindness, he contributed to his friend's collection of essays and authorities against the use of spirituous liquors; for, although he had rarely the power to overcome the temptation when presented, he made heroic sacrifices in flight. His final abandonment of tobacco, after many ineffectual attempts, was one of these—a princely sacrifice. He had loved smoking, "not wisely, but too well," for he had been content to use the coarsest varieties of the "great plant." When Dr. Parr,—who took only the finest tobacco, used to half fill his pipe with salt, and smoked with a philosophic calmness,—saw Lamb smoking the strongest preparation of the weed, puffing out smoke like some furious Enchanter, he gently laid down his pipe, and asked him, how he had acquired his power of smoking at such a rate? Lamb replied, "I toiled after it, sir, as some men toil after virtue." Partly to shun the temptations of society, and partly to preserve his sister's health, he fled from London, where his pleasures and his heart were, and buried himself in the solitude of the country, to him always dismal. He would even deny himself the gratification of meeting Wordsworth or Southey, or use it very sparingly during their visits to London, in order that the accompaniments of the table might not entice him to excess. And if sometimes, after miles of solitary communing with his own sad thoughts, the village inn did invite him to quaff a glass of sparkling ale; and if when his retreat was lighted up with the presence of some old friend, he was unable to refrain from the small portion which was too much for his feeble frame, let not the stout-limbed and the happy exult over the consequence! Drinking with him, except so far as it cooled a feverish thirst, was not a sensual, but an intellectual pleasure; it lighted up his fading fancy, enriched his humour, and impelled the struggling thought or beautiful image into day; and perhaps by requiring for him some portion of that allowance which he extended to all human frailties, endeared him the more to those who so often received, and were delighted to bestow it.

Lamb's indulgence to the failings of others could hardly indeed be termed allowance; the name of charity is too cold to suit it. He did not merely love his friends in spite of their errors, but he loved them errors and all; so near to him was everything human. He numbered among his associates, men of all varieties of opinion—philosophical, religious, and political—and found something to like, not only in the men themselves, but in themselves as associated with their theories and their schemes. In the high and calm, but devious speculations of Godwin; in the fierce hatreds of Hazlitt; in the gentle and glorious mysticism of Coleridge; in the sturdy opposition of Thelwall to the government; in Leigh Hunt's softened and fancy-streaked

patriotism; in the gallant toryism of Stoddart; he found traits which made the individuals more dear to him. When Leigh Hunt was imprisoned in Cold Bath Fields for a libel, Lamb was one of his most constant visitors—and when Thelwall was striving to bring the "Champion" into notice, Lamb was ready to assist him with his pen, and to fancy himself, for the time, a jacobin*. In this large intellectual tolerance, he resembled Professor Wilson, who, notwithstanding his own decided opinions, has a compass of mind large enough to embrace all others which have noble alliances within its range†. But not only to opposite opinions, and devious habits of thought, was Lamb indulgent; he discovered "the soul of goodness in things evil" so vividly, that the surrounding evil disappeared from his mental vision. Nothing—no discovery of error or of crime—could divorce his sympathy from a man who had once engaged it. He saw in the spendthrift, the outcast, only the innocent companion of his school-days or the joyous associate of his convivial hours, and he did not even make penitence or reform a condition of his regard. Perhaps he had less sympathy with philanthropic schemers for the improvement of the world than with any other class of men; but of these he numbered two of the greatest, Clarkson the destroyer of the slave-trade, and Basil Montague the constant opponent of the judicial infliction of death; and the labours of neither have been in vain!

To those who were not intimately acquainted with Lamb, the strong disinclination to contemplate another state of being, which he sometimes expressed in his serious conversation, and which he has solemnly confessed in his "New Year's Eve," might cast a doubt on feelings which were essentially pious. The same peculiarity of nature which attached him to the narrow and crowded streets, in preference to the mountain and the glen—which made him loath to quit even painful circumstances and unpleasant or ill-timed company; the desire to seize and grasp all that was nearest, bound him to earth, and prompted his sympathies to revolve within a narrow circle. Yet in that very power of adhesion to outward things, might be discerned the strength of a spirit destined to live beyond them. Within the contracted sphere of his habits and desires, he detected the subtlest essences of Christian kindliness, shed over it a light from heaven, and peopled it with divine fancies and

> "Thoughts whose very sweetness yieldeth proof
> That they were born for immortality."

Although he numbered among his associates freethinkers and sceptics, he had a great dislike to any profane handling of sacred subjects, and always discouraged polemical discussion. One evening, when Irving and Coleridge were in company, and a young gentleman had spoken slightingly of religion, Lamb remained silent; but when the party broke up, he said to the youth who had thus annoyed his guests, "Pray, did you come here in a hat, sir, or in a turban?"

The range of Lamb's reading was varied, but yet peculiar. He rejoiced in all old English authors, but cared little for the moderns, except

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* The following little poem—quite out of Lamb's usual style—was written for that journal.

THE THREE GRAVES.

Close by the ever-burning brimstone beds,
Where Bedloe, Oates, and Judas hide their heads,
I saw great Satan like a sexton stand,
With his intolerable spade in hand,
Digging three graves. Of coffin-shape they were,
For those who, coffinless, must enter there,
With unblest rites. The shrouds were of that cloth
Which Clotho weaved in her blackest wrath;
The dismal tint oppress'd the eye, that dwelt
Upon it long, like darkness to be felt.
The pillows to these baleful beds were toads,
Large, living, livid, melancholy loads,
Whose softness shock'd. Worms of all monstrous size
Crawl'd round; and one upcoil'd, which never dies,
A doleful bell, inculcating despair,
Was always ringing in the heavy air.
And all around the detestable pit
Strange headless ghosts and quarter'd forms did flit;
Rivers of blood from living traitors spilt,
By treachery stung from poverty to guilt.
I ask'd the fiend, for whom those rites were meant?
"These graves," quoth he, "when life's brief oil is spent,
When the dark night comes, and they're sinking bedwards,
I mean for Castles, Oliver, and Edwards."

† Lamb only once met that remarkable person,—who has probably more points of resemblance to him than any other living poet,—and was quite charmed with him. They walked out from Enfield together, and strolled happily a long summer's day, not omitting, however, a call for a refreshing draught. Lamb called for a pot of ale or porter—half of which would have been his own usual allowance; and was delighted to hear the Professor, on the appearance of the foaming tankard, say reproachfully to the waiter, "And one for me!"

one or two ; and those whom he loved as authors because they were his friends. Attached always to things of flesh and blood rather than to "the bare earth and mountains bare, and grass in the green field," he chiefly loved the great dramatists, whose beauties he supported, and sometimes heightened, in his suggestive criticisms. While he enjoyed Wordsworth's poetry, especially "The Excursion," with a love which grew upon him from his youth, he would repeat some of Pope's divine compliments, or Dryden's lines, weighty with sterling sense or tremendous force of satire, with eyes trembling into tears. The comedies of Wycherley, and Congreve, and Farquhar, were not to him gross and sensual, but airy, delicate creations, framed out of coarse materials it might be, but evaporating in wit and grace, harmless effusions of the intellect and the fancy. The ponderous dulness of old controversialists, the dead weight of volumes of once fierce dispute, of which time had exhausted the venom, did not appal him. He liked the massive reading of the old Quaker records, the huge density of old schoolmen, better than the flippancy of modern criticism. If you spoke of Lord Byron, he would turn the subject by quoting the lines descriptive of his namesake in *Love's Labour Lost*—"Oft have I heard of you, my Lord Byron," &c.—for he could find nothing to revere or love in the poetry of that extraordinary but most uncomfortable poet ; except the apostrophe to Parnassus, in which he exults in the sight of the real mountain instead of the mere poetic image. All the Laras, and Giaours, and Childe Harolds, were to him but "unreal mockeries,"—the phantasms of a feverish dream,—forms which did not appeal to the sympathies of mankind, and never can find root among them. Shelley's poetry, too, was icy cold to him ; except one or two of the minor poems, in which he could not help admiring the exquisite beauty of the expression ; and the "Cenci," in which, notwithstanding the painful nature of the subject, there is a warmth and passion, and a correspondent simplicity of diction, which prove how mighty a poet the author would have become had he lived long enough for his feelings to have free discourse with his creative power. Responding only to the touch of human affection, he could not bear poetry which, instead of making the whole world kin, renders our own passions and frailties and virtues strange to us ; presents them at a distance in splendid masquerade ; exalts them into new and unauthorised mythology, and crystallises all our freshest loves and mantling joys into clusters of radiant fancies. He made some amends for his indifference to Shelley, by his admiration of Mrs. Shelley's "Frankenstein," which he thought the most extraordinary realisation of the idea of a being out of nature which had ever been effected. For the Scotch novels he cared very little, not caring to be puzzled with new plots, and preferring to read Fielding, and Smollett, and Richardson, whose stories were familiar, over and over again, to being worried with the task of threading the maze of fresh adventure. But the good-naturedness of Sir Walter to all his contemporaries won his admiration, and he heartily rejoiced in the greatness of his fame and the rich rewards showered upon him, and desired they might accumulate for the glory of literature and the triumph of kindness. He was never introduced to Sir Walter ; but he used to speak with gratitude and pleasure of the circumstances under which he saw him once in Fleet-street. A man, in the dress of a mechanic, stopped him just at Inner Temple-gate, and said, touching his hat, "I beg your pardon, sir, but perhaps you would like to see Sir Walter Scott ; that is he just crossing the road ;" and Lamb stammered out his hearty thanks to his truly humane informer.

Of his own writings it is now superfluous to speak ; for, after having encountered long derision and neglect, they have taken their place among the classics of his language. They stand alone, at once singular and delightful. They are all carefully elaborated ; yet never were works written in a higher defiance to the conventional pomp of style. A sly hit, a happy pun, a humorous combination, lets the light into the intricacies of the subject, and supplies the place of ponderous sentences. As his serious conversation was his best, so his serious writing is far preferable to his fantastical humours,—cheering as they are, and suggestive ever as they are of high and invigorating thoughts. Seeking his materials, for the most part, in the common paths of life,—often in the humblest,—he gives an importance to every-

thing, and sheds a grace over all. The spirit of gentility seems to breathe around all his persons; he detects the venerable and the excellent in the narrowest circumstances and humblest conditions, with the same subtilty which reveals the hidden soul of the greatest works of genius. In all things he is most human. Of all modern writers, his works are most immediately directed to give us heart-ease and to make us happy.

Among the felicities of Lamb's chequered life, that which he esteemed most, was his intimate friendship with some of the greatest of our poets—Coleridge, Southey, and Wordsworth; the last and greatest of whom has paid a tribute to his memory, which may fitly close this memoir.

" To a good Man of most dear memory
This stone is sacred. Here he lies apart
From the great city where he first drew breath,
Was reared and taught; and humbly carned his bread,
To the striet labours of the merchant's desk
By duty chained. Not seldom did those tasks
Teaze, and the thought of time so spent depress
His spirit, but the recompense was high;
Firm Independence, Bounty's rightful Sire;
Affections, warm as sunshine, free as air;
And when the precious hours of leisure came,
Knowledge, and wisdom, gained from converse sweet
With books, or while he ranged the crowded streets
With a keen eye, and overflowing heart:
So genius triumphed over seeming wrong,
And poured out truth in works by thoughtful love
Inspired—works potent over smiles and tears.
And as round mountain-tops the lightning plays,
Thus innocently sported, breaking forth
As from a cloud of some grave sympathy,
Humour and wild instinctive wit, and all
The vivid flashes of his spoken words.
From the most gentle creature nursed in fields
Had been derived the name he bore—a name,
Wherever Christian altars have been raised,
Hallowed to meekness and to innocence;
And if in him meekness at times gave way,
Provoked out of herself by troubles strange,
Many and strange, that hung about his life;
Still, at the centre of his being, lodged
A soul by resignation sanctified:
And if too often, self-reproached, he felt
That innocence belongs not to our kind,
A power that never ceased to abide in him,
Charity, 'mid the multitude of sins
That she can cover, left not his exposed
To an unforgiving judgment from just Heaven.
O, he was good, if e'er a good man lived!
* * * * *
From a reflecting mind and sorrowing heart
Those simple lines flowed with an earnest wish,
Though but a doubting hope, that they might serve
Fitly to guard the precious dust of him
Whose virtues called them forth. That aim is missed,
For much that truth most urgently required
Had from a faltering pen been asked in vain:
Yet, haply, on the printed page received,
The imperfect record, there, may stand unblamed
As long as verse of mine shall breathe the air
Of memory, or see the light of love.
Thou wert a scorner of the fields, my Friend!
But more in show than truth: and from the fields,
And from the mountains, to thy rural grave
Transported, my soothed spirit hovers o'er
Its green untrodden turf, and blowing flowers;
And taking up a voice shall speak (though still
Awed by the theme's peculiar sanctity,
Which words less free presumed not even to touch)
Of that fraternal love, whose heaven-lit lamp
From infancy, through manhood, to the last
Of threescore years, and to thy latest hour,
Burnt on with ever-strengthening light, enshrined
Within thy bosom.
'Wonderful' hath been
The love established between man and man,
'Passing the love of women;' and between
Man and his help-mate in fast wedlock joined
Through God, is raised a spirit and soul of love
Without whose blissful influence Paradise
Had been no Paradise; and earth were now
A waste, where creatures bearing human form,
Direst of savage beasts, would roam in fear,
Joyless and comfortless. Our days glide on;
And let him grieve who cannot choose but grieve
That he hath been an Elm without his Vine,
And her bright dower of clustering charities,
That, round his trunk and branches, might have clung
Enriching and adorning. Unto thee
Not so enriched, not so adorned, to thee
Was given (say rather thou of later birth
Wert given to her) a Sister—'tis a word
Timidly uttered, for she *lives*, the meek,
The self-restraining, and the ever-kind;
In whom thy reason and intelligent heart
Found—for all interests, hopes, and tender cares,
All softening, humanising, hallowing powers,
Whether withheld, or for her sake unsought—
More than sufficient recompense!
Her love
(What weakness prompts the voice to tell it here?)
Was as the love of mothers; and when years,
Lifting the boy to man's estate, had called
The long-protected to assume the part
Of a protector, the first filial tie
Was undissolved; and, in or out of sight,
Remained imperishably interwoven
With life itself. Thus, 'mid a shifting world,
Did they together testify of time
And seasons' difference—a double tree
With two collateral stems sprung from one root;

Such were they—such through life they *might* have been
In union, in partition only such;
Otherwise wrought the will of the Most High;
Yet, through all visitations and all trials,
Still they were faithful; like two vessels launched
From the same beach one ocean to explore
With mutual help, and sailing—to their league
True, as inexorable winds, or bars
Floating or fixed of polar ice, allow.

But turn we rather, let my spirit turn
With thine, O silent and invisible Friend!
To those dear intervals, nor rare nor brief,
When reunited, and by choice withdrawn
From miscellaneous converse, ye were taught
That the remembrance of foregone distress,
And the worse fear of future ill (which oft
Doth hang around it, as a sickly child
Upon its mother) may be both alike
Disarmed of power to unsettle present good
So prized, and things inward and outward held
In such an even balance, that the heart
Acknowledges God's grace, his mercy feels,
And in its depth of gratitude is still.

O gift divine of quiet sequestration!
The hermit, exercised in prayer and praise,
And feeding daily on the hope of heaven,
Is happy in his vow, and fondly cleaves
To life-long singleness; but happier far
Was, to your souls, and, to the thoughts of others,
A thousand times more beautiful appeared,
Your *dual* loneliness. The sacred tie
Is broken; yet why grieve? for Time but holds
His moiety in trust, till Joy shall lead
To the blest world where parting is unknown."

THE END.

LONDON:
BRADBURY AND EVANS, PRINTERS, WHITEFRIARS.

# POEMS.

# DEDICATION *.

## TO S. T. COLERIDGE, ESQ.

My dear Coleridge,

You will smile to see the slender labours of your friend designated by the title of *Works ;* but such was the wish of the gentlemen who have kindly undertaken the trouble of collecting them, and from their judgment could be no appeal.

It would be a kind of disloyalty to offer to any one but yourself a volume containing the *early pieces*, which were first published among your poems, and were fairly derivatives from you and them. My friend Lloyd and myself came into our first battle (authorship is a sort of warfare) under cover of the greater Ajax. How this association, which shall always be a dear and proud recollection to me, came to be broken,—who snapped the three-fold cord,—whether yourself (but I know that was not the case) grew ashamed of your former companions,—or whether (which is by much the more probable) some ungracious bookseller was author of the separation,—I cannot tell ;—but wanting the support of your friendly elm, (I speak for myself,) my vine has, since that time, put forth few or no fruits ; the sap (if ever it had any) has become, in a manner, dried up and extinct ; and you will find your old associate, in his second volume, dwindled into prose and *criticism*.

Am I right in assuming this as the cause ? or is it that, as years come upon us, (except with some more healthy-happy spirits,) Life itself loses much of its Poetry for us ? we transcribe but what we read in the great volume of Nature ; and, as the characters grow dim, we turn off, and look another way. You yourself write no Christabels, nor Ancient Mariners, now.

Some of the Sonnets, which shall be carelessly turned over by the general reader, may happily awaken in you remembrances, which I should be sorry should be ever totally extinct—the memory

Of summer days and of delightful years—

* Prefixed to the Author's works published in 1818.

even so far back as to those old suppers at our old ********** Inn,—when life was fresh and topics exhaustless,—and you first kindled in me, if not the power, yet the love of poetry, and beauty, and kindliness.—

What words have I heard
Spoke at the Mermaid!

The world has given you many a shrewd nip and gird since that time, but either my eyes are grown dimmer, or my old friend is the *same* who stood before me three-and-twenty years ago—his hair a little confessing the hand of Time, but still shrouding the same capacious brain,—his heart not altered, scarcely where it "alteration finds."

One piece, Coleridge, I have ventured to publish in its original form, though I have heard you complain of a certain over-imitation of the antique in the style. If I could see any way of getting rid of the objection, without re-writing it entirely, I would make some sacrifices. But when I wrote John Woodvil, I never proposed to myself any distinct deviation from common English. I had been newly initiated in the writings of our elder dramatists: Beaumont and Fletcher, and Massinger, were then a *first love;* and from what I was so freshly conversant in, what wonder if my language imperceptibly took a tinge? The very *time* which I had chosen for my story, that which immediately followed the Restoration, seemed to require, in an English play, that the English should be of rather an older cast than that of the precise year in which it happened to be written. I wish it had not some faults, which I can less vindicate than the language.

I remain,

My dear Coleridge,

Yours,

With unabated esteem,

C. LAMB.

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# POEMS.

## HESTER.

When maidens such as Hester die,
Their place ye may not well supply,
Though ye among a thousand try,
With vain endeavour.

A month or more hath she been dead,
Yet cannot I by force be led
To think upon the wormy bed,
And her together.

A springy motion in her gait,
A rising step, did indicate
Of pride and joy no common rate,
That flush'd her spirit.

I know not by what name beside
I shall it call:—if 'twas not pride,
It was a joy to that allied,
She did inherit.

Her parents held the Quaker rule,
Which doth the human feeling cool,
But she was train'd in Nature's school,
Nature had blest her.

A waking eye, a prying mind,
A heart that stirs, is hard to bind,
A hawk's keen sight ye cannot blind,
Ye could not Hester.

My sprightly neighbour! gone before
To that unknown and silent shore,
Shall we not meet, as heretofore,
Some summer morning,

When from thy cheerful eyes a ray
Hath struck a bliss upon the day,
A bliss that would not go away,
A sweet fore-warning?

## TO CHARLES LLOYD,

AN UNEXPECTED VISITER.

Alone, obscure, without a friend,
A cheerless, solitary thing,
Why seeks, my Lloyd, the stranger out?
What offering can the stranger bring

Of social scenes, home-bred delights,
That him in aught compensate may
For Stowey's pleasant winter nights,
For loves and friendships far away?

In brief oblivion to forego
Friends, such as thine, so justly dear,
And be awhile with me content
To stay, a kindly loiterer, here:

For this a gleam of random joy
Hath flush'd my unaccustom'd cheek;
And, with an o'ercharged bursting heart,
I feel the thanks I cannot speak.

Oh! sweet are all the Muses' lays,
And sweet the charm of matin bird;
'Twas long since these estrangèd ears
The sweeter voice of friend had heard.

The voice hath spoke: the pleasant sounds
In memory's ear in after time
Shall live, to sometimes rouse a tear,
And sometimes prompt an honest rhyme.

For, when the transient charm is fled,
And when the little week is o'er,
To cheerless, friendless, solitude
When I return, as heretofore,

Long, long, within my aching heart
The grateful sense shall cherish'd be;
I'll think less meanly of myself,
That Lloyd will sometimes think on me.

## THE THREE FRIENDS.

THREE young maids in friendship met;
Mary, Martha, Margaret.
Margaret was tall and fair,
Martha shorter by a hair;
If the first excell'd in feature,
Th' other's grace and ease were greater;
Mary, though to rival loth,
In their best gifts equall'd both.
They a due proportion kept;
Martha mourn'd if Margaret wept;
Margaret joy'd when any good
She of Martha understood;
And in sympathy for either
Mary was outdone by neither.
Thus far, for a happy space,
All three ran an equal race,
A most constant friendship proving,
Equally beloved and loving;
All their wishes, joys, the same;
Sisters only not in name.

Fortune upon each one smiled,
As upon a fav'rite child;
Well to do and well to see
Were the parents of all three;
Till on Martha's father crosses
Brought a flood of worldly losses,
And his fortunes rich and great
Changed at once to low estate;
Under which o'erwhelming blow
Martha's mother was laid low;
She a hapless orphan left,
Of maternal care bereft,
Trouble following trouble fast,
Lay in a sick bed at last.

In the depth of her affliction
Martha now receiv'd conviction,
That a true and faithful friend
Can the surest comfort lend.
Night and day, with friendship tried,
Ever constant by her side
Was her gentle Mary found,
With a love that knew no bound;
And the solace she imparted
Saved her dying broken-hearted.

In this scene of earthly things
Not one good unmixèd springs.
That which had to Martha proved
A sweet consolation, moved
Different feelings of regret
In the mind of Margaret.
She, whose love was not less dear,
Nor affection less sincere
To her friend, was, by occasion
Of more distant habitation,
Fewer visits forced to pay her;
When no other cause did stay her;
And her Mary living nearer,
Margaret began to fear her,
Lest her visits day by day
Martha's heart should steal away.
That whole heart she ill could spare her,
Where till now she'd been a sharer.
From this cause with grief she pined,
Till at length her health declined.
All her cheerful spirits flew,
Fast as Martha gather'd new;
And her sickness waxèd sore,
Just when Martha felt no more.

Mary, who had quick suspicion
Of her alter'd friend's condition,
Seeing Martha's convalescence
Less demanded now her presence,
With a goodness, built on reason,
Changed her measures with the season;
Turn'd her steps from Martha's door,
Went where she was wanted more;
All her care and thoughts were set
Now to tend on Margaret.
Mary living 'twixt the two,
From her home could oft'ner go,
Either of her friends to see,
Than they could together be.

Truth explain'd is to suspicion
Evermore the best physician.
Soon her visits had the effect;
All that Margaret did suspect,
From her fancy vanish'd clean;
She was soon what she had been,
And the colour she did lack
To her faded cheek came back.
Wounds which love had made her feel,
Love alone had power to heal.

Martha, who the frequent visit
Now had lost, and sore did miss it,
With impatience waxed cross,
Counted Margaret's gain her loss:
All that Mary did confer
On her friend, thought due to her.
In her girlish bosom rise
Little foolish jealousies,
Which into such rancour wrought,
She one day for Margaret sought:
Finding her by chance alone,
She began, with reasons shown,

To insinuate a fear
Whether Mary was sincere ;
Wish'd that Margaret would take heed
Whence her actions did proceed.
For herself, she'd long been minded
Not with outsides to be blinded ;
All that pity and compassion,
She believed was affectation ;
In her heart she doubted whether
Mary cared a pin for either.
She could keep whole weeks at distance,
And not know of their existence,
While all things remain'd the same ;
But, when some misfortune came,
Then she made a great parade
Of her sympathy and aid,—
Not that she did really grieve,
It was only *make-believe*,
And she cared for nothing, so
She might her fine feelings show,
And get credit, on her part,
For a soft and tender heart.

With such speeches, smoothly made,
She found methods to persuade
Margaret (who being sore
From the doubts she'd felt before,
Was prepared for mistrust)
To believe her reasons just ;
Quite destroy'd that comfort glad,
Which in Mary late she had ;
Made her, in experience' spite,
Think her friend a hypocrite,
And resolve, with cruel scoff,
To renounce and cast her off.

See how good turns are rewarded !
She of both is now discarded,
Who to both had been so late
Their support in low estate,
All their comfort, and their stay—
Now of both is cast away.
But the league her presence cherish'd,
Losing its best prop, soon perish'd ;
She, that was a link to either,
To keep them and it together,
Being gone, the two (no wonder)
That were left, soon fell asunder ;—
Some civilities were kept,
But the heart of friendship slept ;
Love with hollow forms was fed,
But the life of love lay dead :—
A cold intercourse they held,
After Mary was expell'd.

Two long years did intervene
Since they'd either of them seen,
Or, by letter, any word
Of their old companion heard,—
When, upon a day, once walking,
Of indifferent matters talking,
They a female figure met ;
Martha said to Margaret,
" That young maid in face does carry
A resemblance strong of Mary."
Margaret, at nearer sight,
Own'd her observation right ;
But they did not far proceed
Ere they knew 'twas she indeed.
She—but, ah ! how changed they view her
From that person which they knew her !
Her fine face disease had scarr'd,
And its matchless beauty marr'd :—
But enough was left to trace
Mary's sweetness—Mary's grace.
When her eye did first behold them,
How they blush'd !—but, when she told them,
How on a sick bed she lay
Months, while they had kept away,
And had no inquiries made
If she were alive or dead ;—
How, for want of a true friend,
She was brought near to her end,
And was like so to have died,
With no friend at her bed-side ;—
How the constant irritation,
Caused by fruitless expectation
Of their coming, had extended
The illness, when she might have mended,—
Then, O then, how did reflection
Come on them with recollection !
All that she had done for them,
How it did their fault condemn !

But sweet Mary, still the same,
Kindly eased them of their shame ;
Spoke to them with accents bland,
Took them friendly by the hand ;
Bound them both with promise fast,
Not to speak of troubles past ;
Made them on the spot declare
A new league of friendship there ;
Which, without a word of strife,
Lasted thenceforth long as life.
Martha now and Margaret
Strove who most should pay the debt
Which they owed her, nor did vary
Ever after from their Mary.

## TO A RIVER IN WHICH A CHILD WAS DROWNED.

Smiling river, smiling river,
On thy bosom sun-beams play;
Though they're fleeting, and retreating,
Thou hast more deceit than they.

In thy channel, in thy channel,
Choked with ooze and grav'lly stones,
Deep immersed, and unhearsed,
Lies young Edward's corse: his bones

Ever whitening, ever whitening,
As thy waves against them dash;
What thy torrent, in the current,
Swallow'd, now it helps to wash.

As if senseless, as if senseless
Things had feeling in this case;
What so blindly, and unkindly,
It destroy'd, it now does grace.

## THE OLD FAMILIAR FACES.

I have had playmates, I have had companions,
In my days of childhood, in my joyful school-days,
All, all are gone, the old familiar faces.

I have been laughing, I have been carousing,
Drinking late, sitting late, with my bosom cronies,
All, all are gone, the old familiar faces.

I loved a love once, fairest among women;
Closed are her doors on me, I must not see her—
All, all are gone, the old familiar faces.

I have a friend, a kinder friend has no man;
Like an ingrate, I left my friend abruptly;
Left him, to muse on the old familiar faces.

Ghost-like I paced round the haunts of my childhood.
Earth seemed a desert I was bound to traverse,
Seeking to find the old familiar faces.

Friend of my bosom, thou more than a brother,
Why wert not thou born in my father's dwelling?
So might we talk of the old familiar faces—

How some they have died, and some they have left me,
And some are taken from me; all are departed;
All, all are gone, the old familiar faces.

## HELEN.

High-born Helen, round your dwelling
These twenty years I've paced in vain:
Haughty beauty, thy lover's duty
Hath been to glory in his pain.

High-born Helen, proudly telling
Stories of thy cold disdain:
I starve, I die, now you comply,
And I no longer can complain.

These twenty years I've lived on tears,
Dwelling for ever on a frown;
On sighs I've fed, your scorn my bread;
I perish now you kind are grown.

Can I, who loved my beloved
But for the scorn "was in her eye,"
Can I be moved for my beloved,
When she "returns me sigh for sigh?"

In stately pride, by my bed-side,
High-born Helen's portrait 's hung;
Deaf to my praise, my mournful lays
Are nightly to the portrait sung.

To that I weep, nor ever sleep,
Complaining all night long to her—
*Helen, grown old, no longer cold,*
*Said,* "You to all men I prefer."

## A VISION OF REPENTANCE.

I saw a famous fountain, in my dream,
Where shady path-ways to a valley led;
A weeping willow lay upon that stream,
And all around the fountain brink were spread
Wide-branching trees, with dark green leaf rich clad,
Forming a doubtful twilight—desolate and sad.

The place was such, that whoso enter'd in,
Disrobèd was of every earthly thought,
And straight became as one that knew not sin,
Or to the world's first innocence was brought;
Enseem'd it now, he stood on holy ground,
In sweet and tender melancholy wrapt around.

A most strange calm stole o'er my soothed sprite;
Long time I stood, and longer had I staid,
When, lo! I saw, saw by the sweet moon-light,
Which came in silence o'er that silent shade,
Where, near the fountain, something like despair
Made, of that weeping willow, garlands for her hair.

And eke with painful fingers she inwove
Many an uncouth stem of savage thoru—
"The willow garland, *that* was for her love,
And *these* her bleeding temples would adoru."
With sighs her heart nigh burst, salt tears fast fell,
As mournfully she bended o'er that sacred well.

To whom when I addrest myself to speak,
She lifted up her eyes, and nothing said;
The delicate red came mantling o'er her cheek,
And, gath'ring up her loose attire, she fled
To the dark covert of that woody shade,
And in her goings seem'd a timid gentle maid.

Revolving in my mind what this should mean,
And why that lovely lady plained so;
Perplex'd in thought at that mysterious scene,
And doubting if 'twere best to stay or go,
I cast mine eyes in wistful gaze around,
When from the shades came slow a small and plaintive sound.

"PSYCHE am I, who love to dwell
In these brown shades, this woody dell,
Where never busy mortal came,
Till now, to pry upon my shame.

At thy feet what thou dost see
The waters of repentance be,
Which, night and day, I must augment
With tears, like a true penitent,

If haply so my day of grace
Be not yet past; and this lone place,
O'er-shadowy, dark, excludeth hence
All thoughts but grief and penitence."

"*Why dost thou weep, thou gentle maid!*
*And wherefore in this barren shade*
*Thy hidden thoughts with sorrow feed?*
*Can thing so fair repentance need?*"

"O! I have done a deed of shame,
And tainted is my virgin fame,
And stain'd the beauteous maiden white
In which my bridal robes were dight."

"*And who the promised spouse? declare:*
*And what those bridal garments were.*"

"Severe and saintly righteousness
Composed the clear white bridal dress;
JESUS, the Son of Heaven's high King,
Bought with his blood the marriage ring.

A wretched sinful creature, I
Deem'd lightly of that sacred tie,
Gave to a treacherous WORLD my heart,
And play'd the foolish wanton's part.

Soon to these murky shades I came,
To hide from the sun's light my shame.
And still I haunt this woody dell,
And bathe me in that healing well,
Whose waters clear have influence
From sin's foul stains the soul to cleanse;
And, night and day, I them augment,
With tears, like a true penitent,
Until, due expiation made,
And fit atonement fully paid,
The Lord and Bridegroom me present,
Where in sweet strains of high consent,
God's throne before the Seraphim
Shall chant the ecstatic marriage hymn."

"Now Christ restore thee soon"—I said,
And thenceforth all my dream was fled.

## DIALOGUE BETWEEN A MOTHER AND CHILD.

CHILD.

"O LADY, lay your costly robes aside,
No longer may you glory in your pride."

MOTHER.

Wherefore to-day art singing in mine ear
Sad songs, were made so long ago, my dear?
This day I am to be a bride, you know,
Why sing sad songs, were made so long ago?

CHILD.

O mother, lay your costly robes aside,
For you may never be another's bride.
*That* line I learn'd not in the old sad song.

MOTHER.

I pray thee, pretty one, now hold thy tongue,
Play with the bride-maids; and be glad, my boy,
For thou shalt be a second father's joy.

CHILD.

One father fondled me upon his knee.
One father is enough, alone, for me.

## QUEEN ORIANA'S DREAM.

ON a bank with roses shaded,
Whose sweet scent the violets aided,
Violets whose breath alone
Yields but feeble smell or none,
(Sweeter bed Jove ne'er reposed on
When his eyes Olympus closed on,)
While o'er head six slaves did hold
Canopy of cloth o' gold,

And two more did music keep,
Which might Juno lull to sleep,
Oriana, who was queen
To the mighty Tamerlane,
That was lord of all the land
Between Thrace and Samarchand,
While the noon-tide fervor beam'd.
Mused herself to sleep, and *dream'd*.

Thus far, in magnific strain,
A young poet soothed his vein,
But he had nor prose nor numbers
To express a princess' slumbers.—
Youthful Richard had strange fancies,
Was deep versed in old romances,
And could talk whole hours upon
The Great Cham and Prester John,—
Tell the field in which the Sophi
From the Tartar won a trophy—
What he read with such delight of,
Thought he could as eas'ly write of—
But his over-young invention
Kept not pace with brave intention.
Twenty suns did rise and set,
And he could no further get;
But, unable to proceed,
Made a virtue out of need,
And, his labours wiselier deem'd of,
Did omit *what the queen dream'd of.*

## A BALLAD,

NOTING THE DIFFERENCE OF RICH AND POOR, IN THE WAYS OF A RICH NOBLE'S PALACE AND A POOR WORKHOUSE.

*To the Tune of the "Old and Young Courtier."*

In a costly palace Youth goes clad in gold;
In a wretched workhouse Age's limbs are cold:
There they sit, the old men by a shivering fire,
Still close and closer cowering, warmth is their desire.

In a costly palace, when the brave gallants dine,
They have store of good venison, with old canary wine,
With singing and music to heighten the cheer;
Coarse bits, with grudging, are the pauper's best fare.

In a costly palace Youth is still carest
By a train of attendants which laugh at my young Lord's jest;
In a wretched workhouse the contrary prevails:
Does Age begin to prattle?—no man heark'neth to his tales.

In a costly palace, if the child with a pin
Do but chance to prick a finger, straight the doctor is called in;
In a wretched workhouse, men are left to perish
For want of proper cordials, which their old age might cherish.

In a costly palace Youth enjoys his lust;
In a wretched workhouse Age, in corners thrust,
Thinks upon the former days, when he was well to do,
Had children to stand by him, both friends and kinsmen too.

In a costly palace, Youth his temples hides
With a new-devised peruke that reaches to his sides;
In a wretched workhouse Age's crown is bare,
With a few thin locks just to fence out the cold air.

In peace, as in war, 'tis our young gallants' pride,
To walk, each one i' the streets, with a rapier by his side,
That none to do them injury may have pretence;
Wretched Age, in poverty, must brook offence.

## HYPOCHONDRIACUS.

By myself walking,
To myself talking,
When as I ruminate
On my untoward fate,
Scarcely seem I
Alone sufficiently,
Black thoughts continually
Crowding my privacy;
They come unbidden,
Like foes at a wedding,
Thrusting their faces
In better guests' places,
Peevish and malecontent,
Clownish, impertinent,
Dashing the merriment:
So in like fashious
Dim cogitations
Follow and haunt me,
Striving to daunt me,
In my heart festering,
In my ears whispering,
"Thy friends are treacherous,
Thy foes are dangerous,
Thy dreams ominous."

Fierce Anthropophagi,
Spectra, Diaboli,
What scared St. Anthony,
Hobgoblins, Lemures,

Dreams of Antipodes,
Night-riding Incubi
Troubling the fantasy,
All dire illusions
Causing confusions;
Figments heretical,
Scruples fantastical,
Doubts diabolical;
Abaddon vexeth me,
Mahu perplexeth me,
Lucifer teareth me ——

*Jesu! Maria! liberate nos ab his diris tentationibus Inimici.*

## A FAREWELL TO TOBACCO.

May the Babylonish curse
Straight confound my stammering verse,
If I can a passage see
In this word-perplexity,
Or a fit expression find,
Or a language to my mind,
(Still the phrase is wide or scant)
To take leave of thee, GREAT PLANT!
Or in any terms relate
Half my love, or half my hate:
For I hate, yet love thee, so,
That, whichever thing I show,
The plain truth will seem to be
A constrain'd hyperbole,
And the passion to proceed
More from a mistress than a weed.

Sooty retainer to the vine,
Bacchus' black servant, negro fine;
Sorcerer, that mak'st us dote upon
Thy begrimed complexion,
And, for thy pernicious sake,
More and greater oaths to break
Than reclaimèd lovers take
'Gainst women: thou thy siege dost lay
Much too in the female way,
While thou suck'st the lab'ring breath
Faster than kisses or than death.

Thou in such a cloud dost bind us,
That our worst foes cannot find us,
And ill fortune, that would thwart us,
Shoots at rovers, shooting at us;
While each man, through thy height'ning steam,
Does like a smoking Etua seem,
And all about us does express
(Fancy and wit in richest dress)
A Sicilian fruitfulness.

Thou through such a mist dost show us,
That our best friends do not know us,
And, for those allowèd features,
Due to reasonable creatures,
Liken'st us to fell Chimeras,
Monsters that, who see us, fear us:
Worse than Cerberus or Geryon,
Or, who first loved a cloud, Ixion.

Bacchus we know, and we allow
His tipsy rites. But what art thou,
That but by reflex canst show
What his deity can do,
As the false Egyptian spell
Aped the true Hebrew miracle?
Some few vapours thou may'st raise,
The weak brain may serve to amaze,
But to the reins and nobler heart
Canst nor life nor heat impart.

Brother of Bacchus, later born,
The old world was sure forlorn
Wanting thee, that aidest more
The god's victories than before
All his panthers, and the brawls
Of his piping Bacchanals.
These, as stale, we disallow,
Or judge of *thee* meant: only thou
His true Indian conquest art;
And, for ivy round his dart,
The reformèd god now weaves
A finer thyrsus of thy leaves.

Scent to match thy rich perfume
Chemic art did ne'er presume
Through her quaint alembic strain,
None so sov'reign to the brain
Nature, that did in thee excel,
Framed again no second smell.
Roses, violets, but toys
For the smaller sort of boys,
Or for greener damsels meant;
Thou art the only manly scent.

Stinking'st of the stinking kind,
Filth of the mouth and fog of the mind,
Africa, that brags her foison,
Breeds no such prodigious poison
Henbane, nightshade, both together,
Hemlock, aconite———
Nay, rather,
Plant divine, of rarest virtue;
Blisters on the tongue would hurt you.
'Twas but in a sort I blamed thee;
None e'er prosper'd who defamed thee;
Irony all, and feign'd abuse,
Such as perplex'd lovers use,
At a need, when, in despair
To paint forth their fairest fair,

Or in part but to express
That exceeding comeliness
Which their fancies doth so strike,
They borrow language of dislike ;
And, instead of Dearest Miss,
Jewel, Honey, Sweetheart, Bliss,
And those forms of old admiring,
Call her Cockatrice and Siren,
Basilisk, and all that's evil,
Witch, Hyena, Mermaid, Devil,
Ethiop, Wench, and Blackamoor,
Monkey, Ape, and twenty more ;
Friendly Trait'ress, loving Foe,—
Not that she is truly so,
But no other way they know
A contentment to express,
Borders so upon excess,
That they do not rightly wot
Whether it be pain or not.

Or, as men, constrain'd to part
With what's nearest to their heart,
While their sorrow 's at the height,
Lose discrimination quite,
And their hasty wrath let fall,
To appease their frantic gall,
On the darling thing whatever,
Whence they feel it death to sever,
Though it be, as they, perforce,
Guiltless of the sad divorce.

For I must (nor let it grieve thee,
Friendliest of plants, that I must) leave thee
For thy sake, TOBACCO, I
Would do anything but die,
And but seek to extend my days
Long enough to sing thy praise.
But, as she, who once hath been
A king's consort, is a queen
Ever after, nor will bate
Any tittle of her state,
Though a widow, or divorced,
So I, from thy converse forced,
The old name and style retain,
A right Katherine of Spain ;
And a seat, too, 'mongst the joys
Of the blest Tobacco Boys ;
Where, though I, by sour physician,
Am debarr'd the full fruition
Of thy favours, I may catch
Some collateral sweets, and snatch
Sidelong odours, that give life
Like glances from a neighbour's wife ;
And still live in the by-places
And the suburbs of thy graces ;
And in thy borders take delight,
An unconquer'd Canaanite.

## TO T. L. H.

A CHILD.

MODEL of thy parent dear,
Serious infant worth a fear :
In thy unfaltering visage well
Picturing forth the son of TELL,
When on his forehead, firm and good,
Motionless mark, the apple stood ;
Guileless traitor, rebel mild,
Convict unconscious, culprit child !
Gates that close with iron roar
Have been to thee thy nursery door ;
Chains that chink in cheerless cells
Have been thy rattles and thy bells ;
Walls contrived for giant sin
Have hemmed thy faultless weakness in ;
Near thy sinless bed black Guilt
Her discordant house hath built,
And filled it with her monstrous brood—
Sights, by thee not understood—
Sights of fear, and of distress,
That pass a harmless infant's guess !

But the clouds, that overcast
Thy young morning, may not last ;
Soon shall arrive the rescuing hour
That yields thee up to Nature's power :
Nature, that so late doth greet thee ;
Shall in o'erflowing measure meet thee.
She shall recompense with cost
For every lesson thou hast lost.
Then wandering up thy sire's loved hill,*
Thou shalt take thy airy fill
Of health and pastime. *Birds shall sing*
*For thy delight each May morning.*
'Mid new-yean'd lambkius thou shalt play,
Hardly less a lamb than they.
Then thy prison's lengthened bound
Shall be the horizon skirting round :
And, while thou fillest thy lap with flowers,
To make amends for wintry hours,
The breeze, the sunshine, and the place,
Shall from thy tender brow efface
Each vestige of untimely care,
That sour restraint had graven there ;
And on thy every look impress
A more excelling childishness.

So shall be thy days beguiled,
THORNTON HUNT, my favourite child.

* Hampstead.

## BALLAD.

FROM THE GERMAN.

THE clouds are blackening, the storms threatening,
And ever the forest maketh a moan:
Billows are breaking, the damsel's heart aching,
Thus by herself she singeth alone,
Weeping right plenteously.

"The world is empty, the heart is dead surely,
In this world plainly all seemeth amiss:
To thy breast, holy one, take now thy little one,
I have had earnest of all earth's bliss,
Living right lovingly."

## DAVID IN THE CAVE OF ADULLAM.

DAVID and his three captains bold
Kept ambush once within a hold.
It was in Adullam's cave,
Nigh which no water they could have,
Nor spring, nor running brook was near
To quench the thirst that parch'd them there.
Then David, king of Israël,
Straight bethought him of a well,
Which stood beside the city gate,
At Bethlem; where, before his state
Of kingly dignity, he had
Oft drunk his fill, a shepherd lad;
But now his fierce Philistine foe
Encamped before it he does know.
Yet ne'er the less, with heat opprest,
Those three bold captains he addrest:
And wish'd that one to him would bring
Some water from his native spring.
His valiant captains instantly
To execute his will did fly.
The mighty Three the ranks broke through
Of armèd foes, and water drew
For David, their beloved king,
At his own sweet native spring;
Back through their armed foes they haste,
With the hard-earn'd treasure graced.
But when the good king David found
What they had done, he on the ground
The water pour'd. "Because," said he,
"That it was at the jeopardy
Of your three lives this thing ye did,
That I should drink it, God forbid."

## SALOME.

ONCE on a charger there was laid,
And brought before a royal maid,
As price of attitude and grace,
A guiltless head, a holy face.

It was on Herod's natal day,
Who o'er Judea's land held sway.
He married his own brother's wife,
Wicked Herodias. She the life
Of John the Baptist long had sought,
Because he openly had taught
That she a life unlawful led,
Having her husband's brother wed.

This was he, that saintly John,
Who in the wilderness alone
Abiding, did for clothing wear
A garment made of camel's hair;
Honey and locusts were his food,
And he was most severely good,
He preached penitence and tears,
And waking first the sinner's fears,
Prepared a path, made smooth a way,
For his diviner Master's day.

Herod kept in princely state
His birth-day. On his throne he sate,
After the feast, beholding her
Who danced with grace peculiar;
Fair Salome, who did excel
All in that land for dancing well.
The feastful monarch's heart was fired,
And whatsoe'er thing she desired,
Though half his kingdom it should be,
He in his pleasure swore that he
Would give the graceful Salome.
The damsel was Herodias' daughter:
She to the queen hastes, and besought her
To teach her what great gift to name.
Instructed by Herodias, came
The damsel back: to Herod said,
"Give me John the Baptist's head;
And in a charger let it be
Hither straightway brought to me."
Herod her suit would fain deny,
But for his oath's sake must comply.

When painters would by art express
Beauty in unloveliness,
Thee, Herodias' daughter, thee,
They fittest subject take to be.
They give thy form and features grace;
But ever in thy beauteous face
They show a steadfast cruel gaze,

An eye unpitying ; and amaze
In all beholders deep they mark,
That thou betrayest not one spark
Of feeling for the ruthless deed
That did thy praiseful dance succeed.
For on the head they make you look,
As if a sullen joy you took,
A cruel triumph, wicked pride,
That for your sport a saint had died.

## LINES

ON THE CELEBRATED PICTURE BY LIONARDO DA VINCI, CALLED THE VIRGIN OF THE ROCKS.

While young John runs to greet
The greater Infant's feet,
The Mother standing by, with trembling passion
Of devout admiration,
Beholds the engaging mystic play, and pretty [adoration ;
Nor knows as yet the full event
Of those so low beginnings,
From whence we date our winnings,
But wonders at the intent
Of those new rites, and what that strange child-
But at her side [worship meant.
An angel doth abide,
With such a perfect joy
As no dim doubts alloy,
An intuition,
A glory, an amenity,
Passing the dark condition
Of blind humanity,
As if he surely knew
All the blest wonders should ensue,
Or he had lately left the upper sphere,
And had read all the sovran schemes and divine riddles there.

## ON THE SAME.

Maternal lady with the virgin grace,
Heaven-born thy Jesus seemeth sure,
And thou a virgin pure.
Lady most perfect, when thy sinless face
Men look upon, they wish to be
A Catholic, Madonna fair, to worship thee.

## LINES

SUGGESTED BY A PICTURE OF TWO FEMALES BY LIONARDO DA VINCI.

The lady Blanch, regardless of all her lovers' fears,
To the Urs'line convent hastens, and long the Abbess hears,
" O Blanch, my child, repent ye of the courtly life ye lead."
Blanch look'd on a rose-bud and little seem'd to heed.
She look'd on the rose-bud, she look'd round, and thought
On all her heart had whisper'd, and all the Nun had taught.
" I am worshipped by lovers, and brightly shines my fame,
" All Christendom resoundeth the noble Blanch's name.
" Nor shall I quickly wither like the rose-bud from the tree,
" My queen-like graces shining when my beauty's gone from me.
" But when the sculptured marble is raised o'er my head,
" And the matchless Blanch lies lifeless among the noble dead,
"This saintly lady Abbess hath made me justly fear
" It nothing will avail me that I were worshipp'd here."

## LINES

ON THE SAME PICTURE BEING REMOVED TO MAKE PLACE FOR A PORTRAIT OF A LADY BY TITIAN.

Who art thou, fair one, who usurp'st the place
Of Blanch, the lady of the matchless grace ?
Come, fair and pretty, tell to me,
Who, in thy lifetime, thou might'st be.
Thou pretty art and fair,
But with the lady Blanch thou never must compare.
No need for Blanch her history to tell ;
Whoever saw her face, they there did read it well.
But when I look on thee, I only know
There lived a pretty maid some hundred years ago.

# SONNETS.

## I.

### TO MISS KELLY.

You are not, Kelly, of the common strain,
That stoop their pride and female honour down
To please that many-headed beast *the town*,
And vend their lavish smiles and tricks for gain;
By fortune thrown amid the actors' train,
You keep your native dignity of thought;
The plaudits that attend you come unsought,
As tributes due unto your natural vein.
Your tears have passion in them, and a grace
Of genuine freshness, which our hearts avow;
Your smiles are winds whose ways we cannot trace,
That vanish and return we know not how—
And please the better from a pensive face,
A thoughtful eye, and a reflecting brow.

## II.

### ON THE SIGHT OF SWANS IN KENSINGTON GARDEN.

Queen-bird that sittest on thy shining nest,
And thy young cygnets without sorrow hatchest,
And thou, thou other royal bird, that watchest
Lest the white mother wandering feet molest:
Shrined are your offspring in a crystal cradle,
Brighter than Helen's ere she yet had burst
Her shelly prison. They shall be born at first
Strong, active, graceful, perfect, swan-like, able
To tread the land or waters with security.
Unlike poor human births, conceived in sin,
In grief brought forth, both outwardly and in
Confessing weakness, error, and impurity.
Did heavenly creatures own succession's line,
The births of heaven like to yours would shine.

## III.

Was it some sweet device of Faery
That mock'd my steps with many a lonely glade,
And fancied wanderings with a fair-hair'd maid?
Have these things been? or what rare witchery,
Impregning with delights the charmèd air,
Enlighted up the semblance of a smile
In those fine eyes? methought they spake the while
Soft soothing things, which might enforce despair
To drop the murdering knife, and let go by
His foul resolve. And does the lonely glade
Still court the footsteps of the fair-hair'd maid?
Still in her locks the gales of summer sigh?
While I forlorn do wander reckless where,
And 'mid my wanderings meet no Anna there.

## IV.

Methinks how dainty sweet it were, reclined
Beneath the vast out-stretching branches high
Of some old wood, in careless sort to lie,
Nor of the busier scenes we left behind
Aught envying. And, O Anna! mild-eyed maid!
Beloved! I were well content to play
With thy free tresses all a summer's day,
Losing the time beneath the greenwood shade.
Or we might sit and tell some tender tale
Of faithful vows repaid by cruel scorn,
A tale of true love, or of friend forgot;
And I would teach thee, lady, how to rail
In gentle sort, on those who practise not
Or love or pity, though of woman born.

## V.

When last I roved these winding wood-walks green,
Green winding walks, and shady pathways sweet,
Oft-times would Anna seek the silent scene,
Shrouding her beauties in the lone retreat.
No more I hear her footsteps in the shade:
Her image only in these pleasant ways
Meets me self-wandering, where in happier days
I held free converse with the fair-haired maid.
I passed the little cottage which she loved,
The cottage which did once my all contain;
It spake of days which ne'er must come again,
Spake to my heart, and much my heart was moved.
"Now fair befall thee, gentle maid!" said I,
And from the cottage turned me with a sigh.

VI.

THE FAMILY NAME.

What reason first imposed thee, gentle name,
Name that my father bore, and his sire's sire,
Without reproach? we trace our stream no higher;
And I, a childless man, may end the same.
Perchance some shepherd on Lincolnian plains,
In manners guileless as his own sweet flocks,
Received thee first amid the merry meeks
And arch allusions of his fellow swains.
Perchance from Salem's holier fields return'd,
With glory gotten on the heads abhorr'd
Of faithless Saracens, some martial lord
Took his meek title, in whose zeal he burn'd.
Whate'er the fount whence thy beginnings came,
No deed of mine shall shame thee, gentle name.

VII.

If from my lips some angry accents fell,
Peevish complaint, or harsh reproof unkind,
'Twas but the error of a sickly mind
And troubled thoughts, clouding the purer well,
And waters clear, of Reason; and for me
Let this my verse the poor atonement be—
My verse, which thou to praise wert ever inclined
Too highly, and with a partial eye to see
No blemish. Thou to me didst ever show
Kindest affection; and would oft-times lend
An ear to the desponding love-sick lay,
Weeping my sorrows with me, who repay
But ill the mighty debt of love I owe,
Mary, to thee, my sister and my friend.

VIII.

A timid grace sits trembling in her eye,
As loath to meet the rudeness of men's sight,
Yet shedding a delicious lunar light,
That steeps in kind oblivious ecstacy
The care-crazed mind, like some still melody:
Speaking most plain the thoughts which do possess
Her gentle sprite: peace, and meek quietness,
And innocent loves, and maiden purity:
A look whereof might heal the cruel smart
Of changed friends, or fortune's wrongs unkind;
Might to sweet deeds of mercy move the heart
Of him who hates his brethren of mankind.
Turn'd are those lights from me, who fondly yet
Past joys, vain loves, and buried hopes regret.

IX.

TO JOHN LAMB, ESQ., OF THE SOUTH-SEA-HOUSE.

John, you were figuring in the gay career
Of blooming manhood with a young man's joy,
When I was yet a little peevish boy—
Though time has made the difference disappear
Betwixt our ages, which *then* seem'd so great—
And still by rightful custom you retain
Much of the old authoritative strain,
And keep the elder brother up in state.
O! you do well in this. 'Tis man's worst deed
To let the "things that have been" run to waste,
And in the unmeaning present sink the past:
In whose dim glass even now I faintly read
Old buried forms, and faces long ago,
Which you, and I, and one more, only know.

X.

O! I could laugh to hear the midnight wind,
That, rushing on its way with careless sweep,
Scatters the ocean waves. And I could weep
Like to a child. For now to my raised mind
On wings of winds comes wild-eyed Phantasy,
And her rude visions give severe delight.
O winged bark! how swift along the night
Pass'd thy proud keel! nor shall I let go by
Lightly of that drear hour the memory,
When wet and chilly on thy deck I stood,
Unbonnetted, and gazed upon the flood,
Even till it seem'd a pleasant thing to die,—
To be resolv'd into th' elemental wave,
Or take my portion with the winds that rave.

XI.

We were two pretty babes, the youngest she,
The youngest, and the loveliest far, I ween,
And Innocence her name. The time has been,
We two did love each other's company;
Time was, we two had wept to have been apart.
But when by show of seeming good beguiled,
I left the garb and manners of a child,
And my first love for man's society,
Defiling with the world my virgin heart—
My loved companion dropp'd a tear, and fled,
And hid in deepest shades her awful head.
Beloved, who shall tell me where thou art—
In what delicious Eden to be found—
That I may seek thee the wide world around?

# BLANK VERSE.

## CHILDHOOD.

In my poor mind it is most sweet to muse
Upon the days gone by; to act in thought
Past seasons o'er, and be again a child;
To sit in fancy on the turf-clad slope, [flowers,
Down which the child would roll; to pluck gay
Make posies in the sun, which the child's hand
(Childhood offended soon, soon reconciled,)
Would throw away, and straight take up again,
Then fling them to the winds, and o'er the lawn
Bound with so playful and so light a foot,
That the press'd daisy scarce declined her head.

## THE GRANDAME.

On the green hill top,
Hard by the house of prayer, a modest roof,
And not distinguished from its neighbour-barn,
Save by a slender-tapering length of spire,
The Grandame sleeps. A plain stone barely tells
The name and date to the chance passenger.
For lowly born was she, and long had eat,
Well-earned, the bread of service:—hers was else
A mountain spirit, one that entertain'd
Scorn of base action, deed dishonourable,
Or aught unseemly. I remember well
Her reverend image; I remember, too,
With what a zeal she served her master's house;
And how the prattling tongue of garrulous age
Delighted to recount the oft-told tale
Or anecdote domestic. Wise she was,
And wondrous skilled in genealogies,
And could in apt and voluble terms discourse
Of births, of titles, and alliances;
Of marriages, and intermarriages;
Relationship remote, or near of kin;
Of friends offended, family disgraced—
Maiden high-born, but wayward, disobeying
Parental strict injunction, and regardless
Of unmix'd blood, and ancestry remote,
Stooping to wed with one of low degree.
But these are not thy praises; and I wrong
Thy honour'd memory, recording chiefly
Things light or trivial. Better 'twere to tell,
How with a nobler zeal, and warmer love,
She served her *heavenly Master*. I have seen
That reverend form bent down with age and pain,
And rankling malady. Yet not for this
Ceased she to praise her Maker, or withdrew
Her trust in him, her faith, an humble hope—
So meekly had she learn'd to bear her cross—
For she had studied patience in the school
Of Christ; much comfort she had thence derived,
And was a follower of the Nazarene.

## THE SABBATH BELLS.

The cheerful sabbath bells, wherever heard,
Strike pleasant on the sense, most like the voice
Of one, who from the far-off hills proclaims
Tidings of good to Zion: chiefly when
Their piercing tones fall *sudden* on the ear
Of the contemplant, solitary man,
Whom thoughts abstruse or high have chanced to lure
Forth from the walks of men, revolving oft,
And oft again, hard matter, which eludes
And baffles his pursuit—thought-sick and tired
Of controversy, where no end appears,
No clue to his research, the lonely man
Half wishes for society again.
Him, thus engaged, the sabbath bells salute
*Sudden!* his heart awakes, his ears drink in
The cheering music; his relenting soul
Yearns after all the joys of social life,
And softens with the love of human kind.

## FANCY EMPLOYED ON DIVINE SUBJECTS.

The truant Fancy was a wanderer ever,
A lone enthusiast maid. She loves to walk
In the bright visions of empyreal light,
By the green pastures, and the fragrant meads,
Where the perpetual flowers of Eden blow;

By crystal streams, and by the living waters,
Along whose margin grows the wondrous tree
Whose leaves shall heal the nations ; underneath
Whose holy shade a refuge shall be found
From pain and want, and all the ills that wait
On mortal life, from sin and death for ever.

## COMPOSED AT MIDNIGHT.

From broken visions of perturbèd rest
I wake, and start, and fear to sleep again.
How total a privation of all sounds,
Sights, and familiar objects, man, bird, beast,
Herb, tree, or flower, and prodigal light of heaven.
'Twere some relief to catch the drowsy cry
Of the mechanic watchman, or the noise
Of revel reeling home from midnight cups.
Those are the moanings of the dying man,
Who lies in the upper chamber ; restless moans,
And interrupted only by a cough
Consumptive, torturing the wasted lungs.
So in the bitterness of death he lies,
And waits in anguish for the morning's light.
What can that do for him, or what restore ?
Short taste, faint sense, affecting notices,
And little images of pleasures past,
Of health, and active life—health not yet slain,
Nor the other grace of life, a good name, sold
For sin's black wages. On his tedious bed
He writhes, and turns him from the accusing light,
And finds no comfort in the sun, but says
" When night comes I shall get a little rest."
Some few groans more, death comes, and there an end.

Tis darkness and conjecture all beyond ;
Weak Nature fears, though Charity must hope,
And Fancy, most licentious on such themes
Where decent reverence well had kept her mute,
Hath o'er-stock'd hell with devils, and brought down
By her enormous fablings and mad lies,
Discredit on the gospel's serious truths
And salutary fears. The man of parts,
Poet, or prose declaimer, on his couch
Lolling, like one indifferent, fabricates
A heaven of gold, where he, and such as he,
Their heads encompassèd with crowns, their heels
With fine wings garlanded, shall tread the stars
Beneath their feet, heaven's pavement, far removed
From damned spirits, and the torturing cries
Of men, his breth'ren, fashion'd of the earth,
As he was, nourish'd with the self-same bread,
Belike his kindred or companions once—
Through everlasting ages now divorced,
In chains and savage torments to repent
Short years of folly on earth. Their groans unheard
In heav'n, the saint nor pity feels, nor care,
For those thus sentenced—pity might disturb
The delicate sense and most divine repose
Of spirits angelical. Blessed be God,
The measure of his judgments is not fix'd
By man's erroneous standard. He discerns
No such inordinate difference and vast
Betwixt the sinner and the saint, to doom
Such disproportion'd fates. Compared with him,
No man on earth is holy call'd : they best
Stand in his sight approved, who at his feet
Their little crowns of virtue cast, and yield
To him of his own works the praise, his due.

# JOHN WOODVIL.

## A Tragedy.

### CHARACTERS.

SIR WALTER WOODVIL.
JOHN, SIMON, } *his sons.*
LOVEL, GRAY, } *pretended friends of John.*
SANDFORD. *Sir Walter's old steward.*
MARGARET. *Orphan ward of Sir Walter.*
FOUR GENTLEMEN. *John's riotous companions.*
SERVANTS.

SCENE—*for the most part at Sir Walter's mansion in* DEVONSHIRE; *at other times in the forest of* SHERWOOD
TIME—*soon after the* RESTORATION.

## ACT THE FIRST.

SCENE—*A Servants' Apartment in Woodvil Hall. Servants drinking—Time, the morning.*

*A Song*, by DANIEL.

"When the King enjoys his own again."

PETER. A delicate song. Where did'st learn it, fellow?

DAN. Even there, where thou learnest thy oaths and thy politics—at our master's table.—Where else should a serving-man pick up his poor accomplishments?

MAR. Well spoken, Daniel. O rare Daniel! his oaths and his politics! excellent!

FRAN. And where didst pick up thy knavery, Daniel?

PETER. That came to him by inheritance. His family have supplied the shire of Devon, time out of mind, with good thieves and bad serving-men. All of his race have come into the world without their conscience.

MAR. Good thieves, and bad serving-men! Better and better. I marvel what Daniel hath got to say in reply.

DAN. I marvel more when thou wilt say any thing to the purpose, thou shallow serving-man, whose swiftest conceit carries thee no higher than to apprehend with difficulty the stale jests of us thy compeers. When was't ever known to club thy own particular jest among us?

MAR. Most unkind Daniel, to speak such biting things of me!

FRAN. See—if he hath not brought tears into the poor fellow's eyes with the saltness of his rebuke.

DAN. No offence, brother Martin—I meant none. 'Tis true, Heaven gives gifts, and withholds them. It has been pleased to bestow upon me a nimble invention to the manufacture of a jest; and upon thee, Martin, an indifferent bad capacity to understand my meaning.

MAR. Is that all? I am content. Here's my hand.

FRAN. Well, I like a little innocent mirth myself, but never could endure bawdry.

DAN. *Quot homines tot sententiæ.*

MAR. And what is that!

DAN. 'Tis Greek, and argues difference of opinion.

MAR. I hope there is none between us.

DAN. Here's to thee, brother Martin. (*Drinks.*)

MAR. And to thee, Daniel. (*Drinks.*)

FRAN. And to thee, Peter. (*Drinks.*)

PETER. Thank you, Francis. And here's to thee. (*Drinks.*)

MAR. I shall be fuddled anon.

DAN. And drunkenness I hold to be a very despicable vice.

ALL. O! a shocking vice. (*They drink round.*)

PETER. In as much as it taketh away the understanding.

DAN. And makes the eyes red.

PETER. And the tongue to stammer.

DAN. And to blab out secrets.

[*During this conversation they continue drinking.*

PETER. Some men do not know an enemy from a friend when they are drunk.

DAN. Certainly sobriety is the health of the soul.

MAR. Now I know I am going to be drunk.

DAN. How canst tell, dry-bones?

MAR. Because I begin to be melancholy. That's always a sign.

FRAN. Take care of Martin, he'll topple off his seat else. [MARTIN *drops asleep.*

PETER. Times are greatly altered, since young master took upon himself the government of this household.

ALL. Greatly altered.

FRAN. I think every thing be altered for the better since His Majesty's blessed restoration.

PETER. In Sir Walter's days there was no encouragement given to good house-keeping.

ALL. None.

DAN. For instance, no possibility of getting drunk before two in the afternoon.

PETER. Every man his allowance of ale at breakfast—his quart!

ALL. A quart!! (*In derision.*)

DAN. Nothing left to our own sweet discretions.

PETER. Whereby it may appear, we were treated more like beasts than what we were—discreet and reasonable serving-men.

ALL. Like beasts.

MAR. (*Opening his eyes.*) Like beasts.

DAN. To sleep, wagtail!

FRAN. I marvel all this while where the old gentleman has found means to secrete himself. It seems no man has heard of him since the day of the King's return. Can any tell why our young master, being favoured by the court, should not have interest to procure his father's pardon?

DAN. Marry, I think 'tis the obstinacy of the old Knight, that will not be beholden to the court for his safety.

MAR. Now that is wilful.

FRAN. But can any tell me the place of his concealment?

PETER. That cannot I; but I have my conjectures.

DAN. Two hundred pounds, as I hear, to the man that shall apprehend him.

FRAN. Well, I have my suspicions.

PETER. And so have I.

MAR. And I can keep a secret.

FRAN. (*To* PETER.) Warwickshire, you mean. [*Aside*

PETER. Perhaps not.

FRAN. Nearer, perhaps.

PETER. I say nothing.

DAN. I hope there is none in this company would be mean enough to betray him.

ALL. O Lord surely not.

[*They drink to* SIR WALTER'S *safety.*

FRAN. I have often wondered how our master came to be excepted by name in the late Act of Oblivion.

DAN. Shall I tell the reason.

ALL. Ay, do.

DAN. 'Tis thought he is no great friend to the present happy establishment.

ALL. O! monstrous!

PETER. Fellow servants, a thought strikes me.—Do we or do we not come under the penalties of the treason-act, by reason of our being privy to this man's concealment.

ALL. Truly a sad consideration.

*To them enters* SANDFORD *suddenly.*

SAND. You well-fed and unprofitable grooms,
Maintained for state, not use;
You lazy feasters at another's cost,
That eat like maggots into an estate,
And do as little work,
Being indeed but foul excrescences,
And no just parts in a well-order'd family;
You base and rascal imitators,
Who act up to the height your master's vices,
But cannot read his virtues in your bond:
Which of you, as I enter'd spake of betraying?
Was it you, or you, or thin-face, was it you?

MAR. Whom does he call thin-face?

SAND. No prating, loon, but tell me who he was,
That I may brain the villain with my staff,
That seeks Sir Walter's life!
You miserable men,
With minds more slavish than your slave's estate,
Have you that noble bounty so forgot,
Which took you from the looms, and from the ploughs,
Which better had ye follow'd, fed ye, clothed ye,
And entertain'd ye in a worthy service,
Where your best wages was the world's repute,
That thus ye seek his life, by whom ye live?
Have you forgot too,
How often in old times
Your drunken mirths have stunn'd day's sober ears,
Carousing full cups to Sir Walter's health?—
Whom now ye would betray, but that he lies
Out of the reach of your poor treacheries.
This learn from me,
Our master's secret sleeps with trustier tongues,

Than will unlock themselves to carls like you.
Go, get you gone, you knaves. Who stirs? this staff
Shall teach you better manners else.

ALL. Well, we are going.

SAND. And quickly too, ye had better, for I see
Young mistress Margaret coming this way.

[*Exeunt all but* SANDFORD.

*Enter* MARGARET, *as in a fright, pursued by a Gentleman, who, seeing* SANDFORD, *retires muttering a curse.*

SANDFORD. MARGARET.

SAND. Good morrow to my fair mistress. 'Twas
I saw you, lady, so intent was I [a chance
On chiding hence these graceless serving-men,
Who cannot break their fast at morning meals
Without debauch and mis-timed riotings.
This house hath been a scene of nothing else
But atheist riot and profane excess,
Since my old master quitted all his rights here.

MARG. Each day I endure fresh insult from the
Of Woodvil's friends, the uncivil jests [scorn
And free discourses of the dissolute men
That haunt this mansion, making me their mirth.

SAND. Does my young master know of these affronts?

MARG. I cannot tell. Perhaps he has not been told.

Perhaps he might have seen them if he would.
I have known him more quick-sighted. Let that pass.
All things seem changed, I think. I had a friend,
(I can't but weep to think him alter'd too,)
These things are best forgotten; but I knew
A man, a young man, young, and full of honour,
That would have pick'd a quarrel for a straw,
And fought it out to the extremity,
E'en with the dearest friend he had alive,
On but a bare surmise, a possibility,
That Margaret had suffer'd an affront.
Some are too tame, that were too splenetic once.

SAND. 'Twere best he should be *told* of these affronts.

MARG. I am the daughter of his father's friend,
Sir Walter's orphan ward.
I am not his servant maid, that I should wait
The opportunity of a gracious hearing,
Enquire the times and seasons when to put
My peevish prayer up at young Woodvil's feet,
And sue to him for slow redress, who was
Himself a suitor late to Margaret.
I am somewhat proud: and Woodvil taught me pride;
I was his favourite once, his playfellow in infancy,
And joyful mistress of his youth.
None once so pleasant in his eyes as Margaret,
His conscience, his religion, Margaret was,
His dear heart's confessor, a heart within that heart,
And all dear things summ'd up in her alone.
As Margaret smiled or frown'd John lived or died;
His dress, speech, gesture, studies, friendships, all
Being fashion'd to her liking.
His flatteries taught me first this self-esteem,
His flatteries and caresses, while he loved.
The world esteem'd her happy, who had won
His heart, who won all hearts;
And ladies envied me the love of Woodvil.

SAND. He doth affect the courtier's life too much,
Whose art is to forget,
And that has wrought this seeming change in him,
That was by nature noble.
'Tis these court-plagues, that swarm about our house,
Have done the mischief, making his fancy giddy
With images of state, preferment, place,
Tainting his generous spirits with ambition.

MARG. I know not how it is;
A cold protector is John grown to me.
The mistress, and presumptive wife, of Woodvil
Can never stoop so low to supplicate
A man, her equal, to redress those wrongs,
Which he was bound first to prevent;
But which his own neglects have sanction'd rather,
Both sanction'd and provoked: a mark'd neglect,
And strangeness fastening bitter on his love,
His love, which long has been upon the wane.
For me, I am determined what to do:
To leave this house this night, and lukewarm John,
And trust for food to the earth and Providence.

SAND. O lady, have a care
Of these indefinite and spleen-bred resolves.
You know not half the dangers that attend
Upon a life of wand'ring, which your thoughts now,
Feeling the swellings of a lofty anger,
To your abused fancy, as 'tis likely,
Portray without its terrors, painting *lies*
And representments of fallacious liberty—
You know not what it is to leave the roof that shelters you.

MARG. I have thought on every possible event,
The dangers and discouragements you speak of,
Even till my woman's heart hath ceased to fear them,
And cowardice grows enamour'd of rare accidents.
Nor am I so unfurnish'd, as you think,
Of practicable schemes.

SAND. Now God forbid; think twice of this, dear lady.

MARG. I pray you spare me, Mr. Sandford,
And once for all believe, nothing can shake my purpose.

SAND. But what course have you thought on?

MARG. To seek Sir Walter in the forest of Sher-
I have letters from young Simon, [wood
Acquainting me with all the circumstances
Of their concealment, place, and manner of life,
And the merry hours they spend in the green haunts

Of Sherwood, nigh which place they have ta'en a house
In the town of Nottingham, and pass for foreigners,
Wearing the dress of Frenchmen.—
All which I have perused with so attent
And child-like longings, that to my doting ears
Two sounds now seem like one,
One meaning in two words, Sherwood and Liberty.
And, gentle Mr. Sandford,
'Tis you that must provide now
The means of my departure, which for safety
Must be in boy's apparel.

SAND. Since you will have it so
(My careful age trembles at all may happen),
I will engage to furnish you.
I have the keys of the wardrobe, and can fit you
With garments to your size.
I know a suit
Of lively Lincoln green, that shall much grace you
In the wear, being glossy fresh, and worn but seldom.
Young Stephen Woodvil wore them while he lived.
I have the keys of all this house and passages,
And ere day-break will rise and let you forth.
What things soe'er you have need of I can furnish you;
And will provide a horse and trusty guide,
To bear you on your way to Nottingham.

MARG. That once this day and night were fairly past!
For then I'll bid this house and love farewell;
Farewell, sweet Devon; farewell, lukewarm John,
For with the morning's light will Margaret be gone.
Thanks, courteous Mr. Sandford.—

[*Exeunt divers ways*

## ACT THE SECOND.

SCENE.—*An Apartment in Woodvil Hall.*

JOHN WOODVIL—*alone.*

*(Reading Parts of a letter.)*

"WHEN Love grows cold, and indifference has usurped upon old Esteem, it is no marvel if the world begin to account *that* dependence, which hitherto has been esteemed honourable shelter. The course I have taken, (in leaving this house, not easily wrought thereunto,) seemed to me best for the once-for-all releasing of yourself (who in times past have deserved well of me) from the now daily, and not-to-be-endured tribute of forced love, and ill-dissembled reluctance of affection.

"MARGARET."

Gone! gone! my girl? so hasty, Margaret!
And never a kiss at parting? shallow loves,
And likings of a ten days' growth, use courtesies,
And show red eyes at parting. Who bids "Farewell"
In the same tone he cries "God speed you, sir?"
Or tells of joyful victories at sea,
Where he hath ventures; does not rather muffle
His organs to emit a leaden sound,
To suit the melancholy dull "farewell,"
Which they in Heaven not use?—
So peevish, Margaret?
But 'tis the common error of your sex
When our idolatry slackens, or grows less,
(As who of woman born can keep his faculty
Of Admiration, being a decaying faculty,
For ever strained to the pitch? or can at pleasure
Make it renewable, as some appetites are,
As, namely, Hunger, Thirst?—) this being the case,
They tax us with neglect, and love grown cold,
Coin plainings of the perfidy of men,
Which into maxims pass, and apothegms
To be retail'd in ballads.—
I know them all.
They are jealous, when our larger hearts receive
More guests than one. (Love in a woman's heart
Being all in one.) For me, I am sure I have room here
For more disturbers of my sleep than one.
Love shall have part, but love shall not have all.
Ambition, Pleasure, Vanity, all by turns,
Shall lie in my bed, and keep me fresh and waking;
Yet love not be excluded.—Foolish weneh,
I could have loved her twenty years to come,
And still have kept my liking. But since 'tis so,
Why, fare thee well, old play-fellow! I'll try
To squeeze a tear for old acquaintance' sake
I shall not grudge so much.———

*(To him enters* LOVEL.)

LOVEL. Bless us, Woodvil! what is the matter? I protest, man, I thought you had been weeping.

WOOD. Nothing is the matter; only the wench has forced some water into my eyes, which will quickly disband.

LOVEL. I cannot conceive you.

WOOD. Margaret is flown.

LOVEL. Upon what pretence?

WOOD. Neglect on my part: which it seems she has had the wit to discover, maugre all my pains to conceal it.

LOVEL. Then you confess the charge.

WOOD. To say the truth, my love for her has of late stopped short on this side idolatry.

LOVEL. As all good Christians' should, I think.

WOOD. I am sure, I could have loved her still within the limits of warrantable love.

LOVEL. A kind of brotherly affection, I take it.

WOOD. We should have made excellent man and wife in time.

LOVEL. A good old couple, when the snows fell, to crowd about a sea-coal fire, and talk over old matters.

WOOD. While each should feel, what neither cared to acknowledge, that stories oft repeated may, at last, come to lose some of their grace by the repetition.

LOVEL. Which both of you may yet live long enough to discover. For, take my word for it, Margaret is a bird that will come back to you without a lure.

WOOD. Never, never, Lovel. Spite of my levity, with tears I confess it, she was a lady of most confirmed honour, of an unmatchable spirit, and determinate in all virtuous resolutions; not hasty to anticipate an affront, nor slow to feel, where just provocation was given.

LOVEL. What made you neglect her, then?

WOOD. Mere levity and youthfulness of blood, a malady incident to youug men; physicians call it caprice. Nothing else. He that slighted her knew her value: and 'tis odds, but, for thy sake, Margaret, John will yet go to his grave a bachelor.

[*A noise heard, as of one drunk and singing.*

LOVEL. Here comes one that will quickly dissipate these humours.

(*Enter one drunk.*)

DRUNKEN MAN. Good-morrow to you, gentlemen. Mr. Lovel, I am your humble servant. Honest Jack Woodvil, I will get drunk with you to-morrow.

WOOD. And why to-morrow, honest Mr. Freeman?

DRUNKEN MAN. I scent a traitor in that question. A beastly question. Is it not his Majesty's birthday? the day of all days in the year, on which King Charles the Second was graciously pleased to be born. (*Sings.*) "Great pity 'tis such days as those should come but once a year."

LOVEL. Drunk in a morning! foh! how he stinks!

DRUNKEN MAN. And why not drunk in a morning? canst tell, bully?

WOOD. Because, being the sweet and tender infancy of the day, methinks it should ill endure such early blightings.

DRUNKEN MAN. I grant you, 'tis in some sort the youth and tender nonage of the day. Youth is bashful, and I give it a cup to encourage it. (*Sings.*) "Ale that will make Grimalkin prate." —At noon I drink for thirst, at night for fellowship, but, above all, I love to usher in the bashful morning under the auspices of a freshening stoop of liquor. (*Sings.*) "Ale in a Saxon rumkin then, makes valour burgeon in tall men."—But, I crave pardon. I fear I keep that gentleman from serious thoughts. There be those that wait for me in the cellar.

WOOD. Who are they?

DRUNKEN MAN. Gentleman, my good friends, Cleveland, Delaval, and Truby. I know by this time they are all clamorous for me.

[*Exit singing*

WOOD. This keeping of open house acquaints a man with strange companions.

(*Enter, at another door, Three calling for* HARRY FREEMAN.)

Harry Freeman, Harry Freeman.
He is not here. Let us go look for him.
Where is Freeman?
Where is Harry?

[*Exeunt the Three, calling for* FREEMAN.

WOOD. Did you ever see such gentry? (*laughing.*) These are they that fatten on ale and tobacco in a morning, drink burnt brandy at noon to promote digestion, and piously conclude with quart bumpers after supper to prove their loyalty.

LOVEL. Come, shall we adjourn to the Tennis Court?

WOOD. No, you shall go with me into the gallery, where I will show you the *Vandyke* I have purchased. "The late King taking leave of his children."

LOVEL. I will but adjust my dress, and attend you. [*Exit* LOVEL.

JOHN WOOD. (*alone*). Now Universal England
getteth druuk
For joy that Charles, her monarch, is restored:
And she, that sometime wore a saintly mask,
The stale-grown vizor from her face doth pluck,
And weareth now a suit of morris bells,
With which she jingling goes through all her
towns and villages.
The baffled factions in their houses skulk;
The commonwealthsman, and state machinist,
The cropt fanatic, and fifth-monarchy-man,
Who heareth of these visionaries now?
They and their dreams have ended. Fools do sing,
Where good men yield God thanks; but politic
spirits,
Who live by observation, note these changes
Of the popular mind, and thereby serve their ends.
Then why not I? What's Charles to me, or Oliver,

But as my own advancement hangs on one of them?
I to myself am chief.——I know,
Some shallow mouths cry out, that I am smit
With the gauds and show of state, the point of place,
And trick of precedence, the ducks, and nods
Which weak minds pay to rank. 'Tis not to sit
In place of worship at the royal masques,
Their pastimes, plays, and Whitehall banquetings,
For none of these,
Nor yet to be seen whispering with some great one,
Do I affect the favours of the court.
I would be great, for greatness hath great *power*,
And that's the fruit I reach at.—
Great spirits ask great play-room. Who could sit,
With these prophetic swellings in my breast,
That prick and goad me on, and never cease,
To the fortunes something tells me I was born to?
Who, with such monitors within to stir him,
Would sit him down, with lazy arms across,
A unit, a thing without a name in the state,
A something to be govern'd, not to govern,
A fishing, hawking, hunting, country gentleman?
[*Exit.*

SCENE—*Sherwood Forest.*

SIR WALTER WOODVIL. SIMON WOODVIL.
(*Disguised as Frenchmen.*)

SIR W. How fares my boy, Simon, my youngest born,
My hope, my pride, young Woodvil, speak to me?
Some grief untold weighs heavy at thy heart:
I know it by thy altered cheer of late.
Thinkest, thy brother plays thy father false?
It is a mad and thriftless prodigal,
Grown proud upon the favours of the court;
Court manners, and court fashions, he affects,
And in the heat and uncheck'd blood of youth,
Harbours a company of riotous men,
All hot and young, court-seekers, like himself,
Most skilful to devour a patrimony;
And these have eat into my old estates,
And these have drain'd thy father's cellars dry;
But these so common faults of youth not named,
(Things which themselves outgrow, left to them-
I know no quality that stains his honour. [selves,)
My life upon his faith and noble mind,
Son John could never play thy father false.

SIMON. I never thought but nobly of my brother,
Touching his honour and fidelity.
Still I could wish him charier of his person,
And of his time more frugal, than to spend
In riotous living, graceless society,
And mirth unpalatable, hours better employ'd
(With those persuasive graces nature lent him)
In fervent pleadings for a father's life.

SIR W. I would not owe my life to a jealous court,
Whose shallow policy I know it is,
On some reluctant acts of prudent mercy,
(Not voluntary, but extorted by the times,
In the first tremblings of new-fixed power,
And recollection smarting from old wounds,)
On these to build a spurious popularity.
Unknowing what free grace or mercy mean,
They fear to punish, therefore do they pardon.
For this cause have I oft forbid my son,
By letters, overtures, open solicitings,
Or closet-tamperings, by gold or fee,
To beg or bargain with the court for my life.

SIMON. And John has ta'en you, father, at your word,
True to the letter of his paternal charge.

SIR W. Well, my good cause, and my good conscience, boy,
Shall be for sons to me, if John prove false.
Men die but once, and the opportunity
Of a noble death is not an every-day fortune:
It is a gift which noble spirits pray for.

SIMON. I would not wrong my brother by surmise;
I know him generous, full of gentle qualities,
Incapable of base compliances,
No prodigal in his nature, but affecting
This show of bravery for ambitious ends.
He drinks, for 'tis the humour of the court,
And drink may one day wrest the secret from him,
And pluck you from your hiding place in the sequel.

SIR W. Fair death shall be my doom, and foul life his.
Till when, we'll live as free in this green forest
As yonder deer, who roam unfearing treason;
Who seem the aborigines of this place,
Or Sherwood theirs by tenure.

SIMON. 'Tis said, that Robert Earl of Huntingdon,
Men call'd him Robin Hood, an outlaw bold,
With a merry crew of hunters here did haunt,
Not sparing the king's venison. May one believe
The antique tale?

SIR W. There is much likelihood,
Such bandits did in England erst abound,
When polity was young. I have read of the pranks
Of that mad archer, and of the tax he levied
On travellers, whatever their degree,
Baron, or knight, whoever pass'd these woods,
Layman, or priest, not sparing the bishop's mitre
For spiritual regards; nay, once, 'tis said,
He robb'd the king himself.

SIMON. A perilous man (*smiling*).

SIR W. How quietly we live here,
Unread in the world's business,
And take no note of all its slippery changes.
'Twere best we make a world among ourselves,
A little world,
Without the ills and falsehoods of the greater;

We two being all the inhabitants of ours,
And kings and subjects both in one.
SIMON. Only the dangerous errors, fond conceits,
Which make the business of that greater world,
Must have no place in ours:
As, namely, riches, honours, birth, place, courtesy,
Good fame and bad, rumours and popular noises,
Books, creeds, opinions, prejudices national,
Humours particular,
Soul-killing lies, and truths that work small good,
Feuds, factions, enmities, relationships,
Loves, hatreds, sympathies, antipathies,
And all the intricate stuff quarrels are made of.

(MARGARET *enters in boy's apparel.*)

SIR W. What pretty boy have we here?
MARG. *Bon jour, messieurs.* Ye have handsome English faces,
I should have ta'en you else for other two,
I came to seek in the forest.
SIR W. Who are they?
MARG. A gallant brace of Frenchmen, curl'd monsieurs,
That, men say, haunt these woods, affecting privacy,
More than the manner of their countrymen.
SIMON. We have here a wonder.
The face is Margaret's face.
SIR W. The face is Margaret's, but the dress
My Stephen sometime wore. [the same
(*To* MARGARET.)
Suppose us them; whom do men say we are?
Or know you what you seek?
MARG. A worthy pair of exiles,
Two whom the politics of state revenge,
In final issue of long civil broils,
Have houseless driven from your native France,
To wander idle in these English woods,
Where now ye live; most part
Thinking on home, and all the joys of France,
Where grows the purple vine.
SIR W. These woods, young stranger,
And grassy pastures, which the slim deer loves,
Are they less beauteous than the land of France,
Where grows the purple vine?
MARG. I cannot tell.
To an indifferent eye both show alike.
'Tis not the scene,
But all familiar objects in the scene,
Which now ye miss, that constitute a difference.
Ye had a country, exiles, ye have none now;
Friends had ye, and much wealth, ye now have nothing;
Our manners, laws, our customs, all are foreign to you,
I know ye loathe them, cannot learn them readily;
And there is reason, exiles, ye should love
Our English earth less than your land of France,
Where grows the purple vine; where all delights
Old custom has made pleasant. [grow
SIR W. You, that are read
So deeply in our story, what are you?
MARG. A bare adventurer; in brief a woman,
That put strange garments on, and came thus far
To seek an ancient friend:
And having spent her stock of idle words,
And feeling some tears coming,
Hastes now to clasp Sir Walter Woodvil's knees,
And beg a boon for Margaret; his poor ward.
[*Kneeling.*
SIR W. Not at my feet, Margaret; not at my feet.
MARG. Yes, till her suit is answered.
SIR W. Name it.
MARG. A little boon, and yet so great a grace,
She fears to ask it.
SIR W. Some riddle, Margaret?
MARG. No riddle, but a plain request.
SIR W. Name it.
MARG. Free liberty of Sherwood,
And leave to take her lot with you in the forest.
SIR W. A scant petition, Margaret; but take it,
Seal'd with an old man's tears.—
Rise, daughter of Sir Rowland.
(*Addresses them both.*)
O you most worthy,
You constant followers of a man proscribed,
Following poor misery in the throat of danger;
Fast servitors to crazed and penniless poverty,
Serving poor poverty without hope of gain;
Kind children of a sire unfortunate;
Green clinging tendrils round a trunk decay'd,
Which needs must bring on you timeless decay;
Fair living forms to a dead carcase join'd;—
What shall I say?
Better the dead were gather'd to the dead,
Than death and life in disproportion meet.—
Go, seek your fortunes, children.—
SIMON. Why, whither should we go?
SIR W. *You* to the Court, where now your brother John
Commits a rape on Fortune. [
SIMON. Luck to John!
A light-heel'd strumpet, when the sport is done.
SIR W. *You* to the sweet society of your equals,
Where the world's fashion smiles on youth and beauty.
MARG. Where young men's flatteries cozen young maids' beauty.
There pride oft gets the vantage hand of duty,
There sweet humility withers.
SIMON. Mistress Margaret,
How fared my brother John, when you left Devon?
MARG. John was well, sir.

Simon. 'Tis now nine months almost,
Since I saw home. What new friends has John made?
Or keeps he his first love?—I did suspect
Some foul disloyalty. Now do I know,
John has proved false to her, for Margaret weeps.
It is a scurvy brother.

Sir W. Fie upon it.
All men are false, I think. The date of love
Is out, expired; its stories all grown stale,
O'erpast, forgotten, like an antique tale
Of Hero and Leander.

Simon. I have known some men that are too general-contemplative for the narrow passion. I am in some sort a *general* lover.

Marg. In the name of the boy god, who plays at hoodman blind with the Muses, and cares not whom he catches: what is it *you* love?

Simon. Simply, all things that live,
From the crook'd worm to man's imperial form,
And God-resembling likeness. The poor fly,
That makes short holiday in the sun beam,
And dies by some child's hand. The feeble bird
With little wings, yet greatly venturous
In the upper sky. The fish in th' other element,
That knows no touch of eloquence. What else?
Yon tall and elegant stag,
Who paints a dancing shadow of his horns
In the water, where he drinks.

Marg. I myself love all these things, yet so as with a difference:—for example, some animals better than others, some men rather than other men; the nightingale before the cuckoo, the swift and graceful palfrey before the slow and asinine mule. Your humour goes to confound all qualities.
What sports do you use in the forest?—

Simon. Not many; some few, as thus:—
To see the sun to bed, and to arise,
Like some hot amourist with glowing eyes,
Bursting the lazy bands of sleep that bound him,
With all his fires and travelling glories round him.
Sometimes the moon on soft night clouds to rest,
Like beauty nestling in a young man's breast,
And all the winking stars, her handmaids, keep
Admiring silence, while those lovers sleep.
Sometimes outstretcht, in very idleness,
Nought doing, saying little, thinking less,
To view the leaves, thin dancers upon air,
Go eddying round; and small birds, how they fare,
When mother Autumn fills their beaks with corn,
Filch'd from the careless Amalthea's horn;
And how the woods berries and worms provide
Without their pains, when earth has nought beside
To answer their small wants.
To view the graceful deer come tripping by,
Then stop, and gaze, then turn, they know not why,
Like bashful younkers in society.
To mark the structure of a plant or tree,
And all fair things of earth, how fair they be.

Marg. (*smiling.*) And, afterwards, them paint in simile.

Sir W. Mistress Margaret will have need of some refreshment. Please you, we have some poor viands within.

Marg. Indeed I stand in need of them.

Sir W. Under the shade of a thick-spreading tree,
Upon the grass, no better carpeting,
We'll eat our noon-tide meal; and, dinner done,
One of us shall repair to Nottingham,
To seek some safe night-lodging in the town,
Where you may sleep, while here with us you dwell,
By day, in the forest, expecting better times,
And gentler habitations, noble Margaret.

Simon. *Allons*, young Frenchman—

Marg. *Allons*, Sir Englishman. The time has been
I've studied love-lays in the English tongue,
And been enamour'd of rare poesy:
Which now I must unlearn. Henceforth,
Sweet mother-tongue, old English speech, adieu;
For Margaret has got new name and language new.

[*Exeunt*

# ACT THE THIRD.

SCENE.—*An Apartment of State in Woodvil Hall.*

*Cavaliers drinking.*

JOHN WOODVIL, LOVEL, GRAY, *and four more.*

JOHN. More mirth, I beseech you, gentlemen—Mr. Gray, you are not merry.—

GRAY. More wine, say I, and mirth shall ensue in course. What! we have not yet above three half-pints a man to answer for. Brevity is the soul of drinking, as of wit. Despatch, I say. More wine. (*Fills.*)

FIRST GENT. I entreat you, let there be some order, some method, in our drinkings. I love to lose my reason with my eyes open, to commit the deed of drunkenness with forethought and deliberation. I love to feel the fumes of the liquor gathering here, like clouds.

SECOND GENT. And I am for plunging into madness at once. Damn order, and method, and steps, and degrees, that he speaks of. Let confusion have her legitimate work.

LOVEL. I marvel why the poets, who, of all men, methinks, should possess the hottest livers, and most empyreal faucies, should affect to see such virtues in cold water.

GRAY. Virtue in cold water! ha! ha! ha!—

JOHN. Because your poet-born hath an iuternal wine, richer than lippara or canaries, yet uncrushed from any grapes of earth, unpressed in mortal wine-presses.

THIRD GENT. What may be the name of this wine?

JOHN. It hath as many names as qualities. It is denominated indifferently, wit, conceit, invention, inspiration, but its most royal and comprehensive name is *fancy*.

THIRD GENT. And where keeps he this sovereign liquor?

JOHN. Its cellars are in the brain, whence your true poet deriveth intoxication at will; while his animal spirits, catching a pride from the quality and neighbourhood of their noble relative, the brain, refuse to be sustained by wines and fermentations of earth.

THIRD GENT. But is your poet-born always tipsy with this liquor?

JOHN. He hath his stoopings and reposes; but his proper element is the sky, and in the suburbs of the empyrean.

THIRD GENT. Is your wine-intellectual so exquisite? henceforth, I, a man of plain conceit, will, in all humility, content my mind with canaries.

FOURTH GENT. I am for a song or a catch. When will the catches come on, the sweet wicked catches?

JOHN. They cannot be introduced with propriety before midnight. Every man must commit his twenty bumpers first. We are not yet well roused. Frank Lovel, the glass stands with you.

LOVEL. Gentlemen, the Duke. (*Fills.*)

ALL. The Duke. (*They drink.*)

GRAY. Can any tell, why his Grace, being a Papist—

JOHN. Pshaw! we will have no questions of state now. Is not this his Majesty's birth-day?

GRAY. What follows?

JOHN. That every man should sing, and be joyful, and ask no questions.

SECOND GENT. Damn politics, they spoil drinking.

THIRD GENT. For certain, 'tis a blessed monarchy.

SECOND GENT. The cursed fanatic days we have seen! The times have been when swearing was out of fashion.

THIRD GENT. And drinking.

FIRST GENT. And wenching.

GRAY. The cursed yeas and forsooths, which we have heard uttered, when a man could not rap out an innocent oath, but straight the air was thought to be infected.

LOVEL. 'Twas a pleasant trick of the saint, which that trim puritan *Swear-not-at-all Smooth-speech* used, when his spouse chid him with an oath for committing with his servant maid, to cause his house to be fumigated with burnt brandy and ends of scripture, to disperse the devil's breath, as he termed it.

ALL. Ha! ha! ha!

GRAY. But 'twas pleasanter, when the other saint *Resist-the-devil-and-he-will-flee-from-thee Pureman* was overtaken in the act, to plead an illusio visûs, and maintain his sanctity upon a supposed power in the adversary to counterfeit the shapes of things.

ALL. Ha! ha! ha!

JOHN. Another round, and then let every man devise what trick he can in his fancy, for the better manifesting our loyalty this day.

GRAY. Shall we hang a puritan?

JOHN. No, that has been doue already in Coleman-street.

SECOND GENT. Or fire a conventicle?

JOHN. That is stale too.

THIRD GENT. Or burn the Assembly's catechism?

FOURTH GENT. Or drink the king's health every man standing upon his head naked?

JOHN (*to* LOVEL). We have here some pleasant madness.

THIRD GENT. Who shall pledge me in a pint bumper while we drink to the king upon our knees?

LOVEL. Why on our knees, Cavalier?

JOHN (*smiling*). For more devotion, to be sure. (*To a Servant.*) Sirrah, fetch the gilt goblets.

[*The goblets are brought. They drink the king's health, kneeling. A shout of general approbation following the first appearance of the goblets.*

JOHN. We have here the unchecked virtues of the grape. How the vapours curl upwards! It were a life of gods to dwell in such an element: to see, and hear, and talk brave things. Now fie upon these casual potations. That a man's most exalted reason should depend upon the ignoble fermenting of a fruit, which sparrows pluck at as well as we.

GRAY (*aside to* LOVEL). Observe how he is ravished.

LOVEL. Vanity and gay thoughts of wine do meet in him and engender madness.

[*While the rest are engaged in a wild kind of talk,* JOHN *advances to the front of the stage, and soliloquizes.*

JOHN. My spirits turn to fire, they mount so fast.
My joys are turbulent, my hopes show like fruition.
These high and gusty relishes of life, sure,
Have no allayings of mortality in them.
I am too hot now and o'ercapable,
For the tedious processes, and creeping wisdom,
Of human acts, and enterprises of a man.
I want some seasonings of adversity,
Some strokes of the old mortifier Calamity,
To take these swellings down, divines call vanity.

FIRST GENT. Mr. Woodvil, Mr. Woodvil.

SECOND GENT. Where is Woodvil?

GRAY. Let him alone. I have seen him in these lunes before. His abstractions must not taint the good mirth.

JOHN (*continuing to soliloquize*). O for some friend now,
To conceal nothing from, to have no secrets.
How fine and noble a thing is confidence,
How reasonable too, and almost godlike!
Fast cement of fast friends, band of society.
Old natural go-between in the world's business,
Where civil life and order, wanting this cement,
Would presently rush back
Into the pristine state of singularity,
And each man stand alone.

(*A Servant enters.*)

SERVANT. Gentlemen, the fireworks are ready.

FIRST GENT. What be they?

LOVEL. The work of London artists, which our host has provided in honour of this day.

SECOND GENT. 'Sdeath, who would part with his wine for a rocket?

LOVEL. Why truly, gentlemen, as our kind host has been at the pains to provide this spectacle, we can do no less than be present at it. It will not take up much time. Every man may return fresh and thirsting to his liquor.

THIRD GENT. There's reason in what he says.

SECOND GENT. Charge on then, bottle in hand. There's husbandry in that.

[*They go out, singing. Only* LOVEL *remains, who observes* WOODVIL.

JOHN (*still talking to himself*). This Lovel here's of a tough honesty,
Would put the rack to the proof. He is not of that sort,
Which haunt my house, snorting the liquors,
And when their wisdoms are afloat with wine,
Spend vows as fast as vapours, which go off
Even with the fumes, their fathers. He is one,
Whose sober morning actions
Shame not his o'ernight's promises;
Talks little, flatters less, and makes no promises;
Why this is he, whom the dark-wisdom'd fate
Might trust her counsels of predestination with,
And the world be no loser.
Why should I fear this man? [*Seeing* LOVEL.
Where is the company gone?

LOVEL. To see the fireworks, where you will be expected to follow. But I perceive you are better engaged.

JOHN. I have been meditating this half hour
On all the properties of a brave friendship,
The mysteries that are in it, the noble uses,
Its limits withal, and its nice boundaries.
*Exempli gratiâ*, how far a man
May lawfully forswear himself for his friend;
What quantity of lies, some of them brave ones,
He may lawfully incur in a friend's behalf;
What oaths, blood-crimes, hereditary quarrels,
Night brawls, fierce words, and duels in the morning,
He need not stick at, to maintain his friend's honour, or his cause.

LOVEL. I think many men would die for their friends.

JOHN. Death! why 'tis nothing. We go to it for sport,

To gain a name, or purse, or please a sullen humour,
When one has worn his fortune's livery thread-bare,
Or his spleen'd mistress frowns. Husbands will venture on it,
To cure the hot fits and cold shakings of jealousy.
A friend, sir, must do more.

LOVEL. Can he do more than die?

JOHN. To serve a friend this he may do. Pray mark me.
Having a law within (great spirits feel one)
He cannot, ought not, to be bound by any
Positive laws or ord'nances extern,
But may reject all these: by the law of friendship
He may do so much, be they, indifferently,
Penn'd statutes, or the land's written usages,
As public fame, civil compliances,
Misnamed honour, trust in matter of secrets,
All vows and promises, the feeble mind's religion,
(Binding our morning knowledge to approve
What last night's ignorance spake);
The ties of blood withal, and prejudice of kin.
Sir, these weak terrors
Must never shake me. I know what belongs
To a worthy friendship. Come, you shall have my confidence.

LOVEL. I hope you think me worthy.

JOHN. You will smile to hear now—
Sir Walter never has been out of the island.

LOVEL. You amaze me.

JOHN. That same report of his escape to France
Was a fine tale, forged by myself—
Ha! ha!
I knew it would stagger him.

LOVEL. Pray, give me leave.
Where has he dwelt, how lived, how lain conceal'd?
Sure I may ask so much.

JOHN. From place to place, dwelling in no place long,
My brother Simon still hath borne him company
('Tis a brave youth, I envy him all his virtues).
Disguised in foreign garb, they pass for Frenchmen,
Two Protestant exiles from the Limousin
Newly arrived. Their dwelling's now at Nottingham,
Where no soul knows them.

LOVEL. Can you assign any reason, why a gentleman of Sir Walter's known prudence should expose his person so lightly?

JOHN. I believe, a certain fondness,
A child-like cleaving to the land that gave him birth,
Chains him like fate.

LOVEL. I have known some exiles thus
To linger out the term of the law's indulgence,
To the hazard of being known.

JOHN. You may suppose sometimes
They use the neighb'ring Sherwood for their sport,
Their exercise and freer recreation.—
I see you smile. Pray now be careful.

LOVEL. I am no babbler, sir; you need not fear me.

JOHN. But some men have been known to talk in their sleep,
And tell fine tales that way.

LOVEL. I have heard so much. But, to say truth I mostly sleep alone.

JOHN. Or drink, sir? do you never drink too freely?
Some men will drink, and tell you all their secrets.

LOVEL. Why do you question me, who know my habits?

JOHN. I think you are no sot,
No tavern-troubler, worshipper of the grape;
But all men drink sometimes,
And veriest saints at festivals relax,
The marriage of a friend, or a wife's birth-day.

LOVEL. How much, sir, may a man with safety drink? [*Smiling.*

JOHN. Sir, three half pints a day is reasonable;
I care not if you never exceed that quantity.

LOVEL. I shall observe it;
On holidays two quarts.

JOHN. Or stay; you keep no wench?

LOVEL. Ha!

JOHN. No painted mistress for your private hours?
You keep no whore, sir?

LOVEL. What does he mean?

JOHN. Who for a close embrace, a toy of sin,
And amorous praising of your worship's breath,
In rosy junction of four melting lips,
Can kiss out secrets from you?

LOVEL. How strange this passionate behaviour shows in you!
Sure you think me some weak one.

JOHN. Pray pardon me some fears.
You have now the pledge of a dear father's life.
I am a son—would fain be thought a loving one;
You may allow me some fears: do not despise me,
If, in a posture foreign to my spirit,
And by our well-knit friendship I conjure you,
Touch not Sir Walter's life. [*Kneels.*
You see these tears. My father 's an old man.
Pray let him live.

LOVEL. I must be bold to tell you, these new freedoms
Show most unhandsome in you.

JOHN (*rising*). Ha! do you say so?
Sure, you are not grown proud upon my secret!
Ah! now I see it plain. He would be babbling.
No doubt a garrulous and hard-faced traitor—
But I'll not give you leave. [*Draws*

LOVEL. What does this madman mean?

JOHN. Come, sir ; here is no subterfuge.
You must kill me, or I kill you.
LOVEL (*drawing*). Then self-defence plead my excuse.
Have at you, sir. [*They fight.*
JOHN. Stay, sir.
I hope you have made your will.
If not, 'tis no great matter.
A broken cavalier has seldom much
He can bequeath : an old worn peruke,
A snuff-box with a picture of Prince Rupert,
A rusty sword he'll swear was used at Naseby,
Though it ne'er came within ten miles of the place ;
And, if he's very rich,
A cheap edition of the *Icon Basilike*,
Is mostly all the wealth he dies possest of.
You say few prayers, I fancy ;—
So to it again.
[*They fight again.* LOVEL *is disarmed.*
LOVEL. You had best now take my life. I guess you mean it.
JOHN (*musing*). No :—Men will say I fear'd him, if I kill'd him.
Live still, and be a traitor in thy wish,
But never act thy thought, being a coward.
That vengeance which thy soul shall nightly thirst
And this disgrace I've done you cry aloud for, [for,
Still have the will without the power to execute.
So now I leave you,
Feeling a sweet security. No doubt
My secret shall remain a virgin for you !—
[*Goes out smiling, in scorn.*
LOVEL (*rising*). For once you are mistaken in your man.
The deed you wot of shall forthwith be done.
A bird let loose, a secret out of hand,
Returns not back. Why, then 'tis baby policy
To menace him who hath it in his keeping.
I will go look for Gray ;
Then northward ho ! such tricks as we shall play
Have not been seen, I think, in merry Sherwood,
Since the days of Robin Hood, that archer good.

## ACT THE FOURTH.

SCENE—*An Apartment in Woodvil Hall.*

JOHN WOODVIL. (*Alone.*)
A weight of wine lies heavy on my head,
The unconcocted follies of last night.
Now all those jovial fancies and bright hopes,
Children of wine, go off like dreams.
This sick vertigo here
Preacheth of temperance, no sermon better.
These black thoughts, and dull melancholy,
That stick like burrs to the brain, will they ne'er leave me ?
Some men are full of choler, when they are drunk ;
Some brawl of matter foreign to themselves ;
And some, the most resolved fools of all,
Have told their dearest secrets in their cups.

SCENE—*The Forest.*

SIR WALTER. SIMON. LOVEL. GRAY.

LOVEL. Sir, we are sorry we cannot return your *French* salutation.
GRAY. Nor otherwise consider this garb you trust to than as a poor disguise.
LOVEL. Nor use much ceremony with a traitor.
GRAY. Therefore, without much induction of superfluous words, I attach you, Sir Walter Woodvil, of High Treason, in the King's name.
LOVEL. And of taking part in the great Rebellion against our late lawful Sovereign, Charles the First.
SIMON. John has betrayed us, father.
LOVEL. Come, sir, you had best surrender fairly. We know you, sir.
SIMON. Hang ye, villains, ye are two better known than trusted. I have seen these faces before. Are ye not two beggarly retainers, trencher-parasites, to John ? I think ye rank above his footmen. A sort of bed and board worms—locusts that infest our house ; a leprosy that long has hung upon its walls and princely apartments, reaching to fill all the corners of my brother's once noble heart.
GRAY. We are his friends.
SIMON. Fie, sir, do not weep. How these rogues will triumph ! Shall I whip off their heads, father ? [*Draws.*
LOVEL. Come, sir, though this show handsome in you, being his son, yet the law must have its course.
SIMON. And if I tell you the law shall not have its course, cannot ye be content ? Courage, father ; shall such things as these apprehend a man ? Which of ye will venture upon me ?—Will you, Mr. Constable self-elect ? or you, sir, with a pimple on your nose, got at Oxford by hard drinking, your only badge of loyalty ?

GRAY. 'Tis a brave youth—I cannot strike at him.

SIMON. Father, why do you cover your face with your hands? Why do you fetch your breath so hard? See, villains, his heart is burst! O villains, he cannot speak. One of you run for some water: quickly, ye knaves; will ye have your throats cut? *[They both slink off.*

How is it with you, Sir Walter? Look up, sir, the villains are gone. He hears me not, and this deep disgrace of treachery in his son hath touched him even to the death. O most distuned and distempered world, where sons talk their aged fathers into their graves! Garrulous and diseased world, and still empty, rotten and hollow *talking* world, where good men decay, states turn round in an endless mutability, and still for the worse; nothiug is at a stay, nothing abides but vanity, chaotic vanity.—Brother, adieu!

There lies the parent stock which gave us life,
Which I will see consign'd with tears to earth.
Leave thou the solemn funeral rites to me,
Grief and a true remorse abide with thee.
*[Bears in the body*

SCENE—*Another Part of the Forest.*

MARG. (*alone.*) It was an error merely, and
An unsuspecting openness in youth, [no crime,
That from his lips the fatal secret drew,
Which should have slept like one of nature's
Unveil'd by any man. [mysteries,
Well, he is dead!
And what should Margaret do in the forest?
O ill-starr'd John!
O Woodvil, man enfeoffed to despair!
Take thy farewell of peace.
O never look again to see good days,
Or close thy lids in comfortable nights,
Or ever think a happy thought again,
If what I have heard be true.—
Forsaken of the world must Woodvil live,
If he did tell these men.
No tongue must speak to him, no tongue of man
Salute him, when he wakes up in a morning;
Or bid "good night" to John. Who seeks to live
In amity with thee, must for thy sake
Abide the world's reproach. What then?
Shall Margaret join the clamours of the world
Against her friend? O undiscerning world,
That cannot from misfortune separate guilt,
No, not in thought! O never, never, John.
Prepared to share the fortunes of her friend
*For better or for worse* thy Margaret comes,
To pour into thy wounds a healing love,
And wake the memory of an ancient friendship.
And pardon me, thou spirit of Sir Walter,
Who, in compassion to the wretched living,
Have but few tears to waste upon the dead.

SCENE—*Woodvil Hall.*

SANDFORD. MARGARET.
(*As from a Journey.*)

SAND. The violence of the sudden mischance hath so wrought in him, who by nature is allied to nothing *less* than a self-debasing humour of dejection, that I have never seen anything more changed and spirit-broken. He hath, with a peremptory resolution, dismissed the partners of his riots and late hours, denied his house and person to their most earnest solicitings, and will be seen by none. He keeps ever alone, and his grief (which is solitary) does not so much seem to possess and govern in him, as it is by him, with a wilfulness of most manifest affection, entertained and cherished.

MARG. How bears he up against the common rumour?

SAND. With a strange indifference, which whosoever dives not into the niceness of his sorrow might mistake for obdurate and insensate. Yet are the wings of his pride for ever clipt; and yet a virtuous predominance of filial grief is so ever uppermost, that you may discover his thoughts less troubled with conjecturing what living opinions will say, and judge of his deeds, than absorbed and buried with the dead, whom his indiscretion made so.

MARG. I knew a greatness ever to be resident in him, to which the admiring eyes of men should look up even in the declining and bankrupt state of his pride. Fain would I see him, fain talk with him; but that a sense of respect, which is violated, when without deliberation we press into the society of the unhappy, checks and holds me back. How, think you, he would bear my presence?

SAND. As of an assured friend, whom in the forgetfulness of his fortunes he past by. See him you must; but not to-night. The newness of the sight shall move the bitterest compunction and the truest remorse; but afterwards, trust me, dear lady, the happiest effects of a returning peace, and a gracious comfort, to him, to you, and all of us.

MARG. I think he would not deny me. He hath ere this received farewell letters from his brother, who hath taken a resolution to estrange himself, for a time, from country, friends, and

kindred, and to seek occupation for his sad thoughts in travelling in foreign places, where sights remote and extern to himself may draw from him kindly and not painful ruminations.

SAND. I was present at the receipt of the letter. The contents seemed to affect him, for a moment, with a more lively passion of grief than he has at any time outwardly shown. He wept with many tears (which I had not before noted in him), and appeared to be touched with the sense as of some unkindness; but the cause of their sad separation and divorce quickly recurring, he presently returned to his former inwardness of suffering.

MARG. The reproach of his brother's presence at this hour would have been a weight more than could be sustained by his already oppressed and sinking spirit.—Meditating upon these intricate and wide-spread sorrows, hath brought a heaviness upon me, as of sleep. How goes the night?—

SAND. An hour past sun-set. You shall first refresh your limbs (tired with travel) with meats and some cordial wine, and then betake your no less wearied mind to repose.

MARG. A good rest to us all.

SAND. Thanks, lady.

## ACT THE FIFTH.

JOHN WOODVIL (*dressing*).

JOHN. How beautiful (*handling his mourning*)
And comely do these mourning garments show!
Sure Grief hath set his sacred impress here,
To claim the world's respect! they note so feelingly
By outward types the serious man within.—
Alas! what part or portion can I claim
In all the decencies of virtuous sorrow,
Which other mourners use? as namely,
This black attire, abstraction from society,
Good thoughts, and frequent sighs, and seldom
A cleaving sadness native to the brow, [smiles,
All sweet condolements of like-grieved friends
(That steal away the sense of loss almost),
Men's pity, and good offices
Which enemies themselves do for us then,
Putting their hostile disposition off,
As we put off our high thoughts and proud looks.
[*Pauses, and observes the pictures.*
These pictures must be taken down:
The portraitures of our most ancient family
For nigh threehundred years! How have I listen'd,
To hear Sir Walter, with an old man's pride,
Holding me in his arms, a prating boy,
And pointing to the pictures where they hung,
Repeat by course their worthy histories
(As Hugh de Widville, Walter, first of the name,
And Anne the handsome, Stephen, and famous
Telling me, I must be his famous John). [John:
But that was in old times.
Now, no more
Must I grow proud upon our house's pride.
I rather, I, by most unheard-of crimes,
Have backward tainted all their noble blood,
Rased out the memory of an ancient family,
And quite reversed the honours of our house.
Who now shall sit and tell us anecdotes?
The secret history of his own times,
And fashions of the world when he was young:
How England slept out three-and-twenty years,
While Carr and Villiers ruled the baby king:
The costly fancies of the pedant's reign,
Balls, feastings, huntings, shows in allegory,
And Beauties of the court of James the First.

MARGARET *enters.*

JOHN. Comes Margaret here to witness my dis-
O, lady, I have suffer'd loss, [grace?
And diminution of my honour's brightness.
You bring some images of old times, Margaret,
That should be now forgotten.

MARG. Old times should never be forgotten, John.
I came to talk about them with my friend.

JOHN. I did refuse you, Margaret, in my pride.

MARG. If John rejected Margaret in his pride,
(As who does not, being splenetic, refuse
Sometimes old play-fellows,) the spleen being gone,
The offence no longer lives.
O Woodvil, those were happy days,
When we two first began to love. When first,
Under pretence of visiting my father,
(Being then a stripling nigh upon my age,)
You came a wooing to his daughter, John.
Do you remember,
With what a coy reserve and seldom speech,
(Young maidens must be chary of their speech,)
I kept the honours of my maiden pride?
I was your favourite then.

JOHN. O Margaret, Margaret!
These your submissions to my low estate,
And cleavings to the fates of sunken Woodvil,
Write bitter things 'gainst my unworthiness.
Thou perfect pattern of thy slander'd sex,
Whom miseries of mine could never alienate,

Nor change of fortune shake ; whom injuries,
And slights (the worst of injuries) which moved
Thy nature to return scorn with like scorn,
Then when you left in virtuous pride this house,
Could not so separate, but now in this
My day of shame, when all the world forsake me,
You only visit me, love, and forgive me.

MARG. Dost yet remember the green arbour, John,
In the south gardens of my father's house,
Where we have seen the summer sun go down,
Exchanging true love's vows without restraint?
And that old wood, you call'd your wilderness,
And vow'd in sport to build a chapel in it,
There dwell

"Like hermit poor
"In pensive place obscure,"

And tell your Ave Maries by the curls
(Dropping like golden beads) of Margaret's hair ;
And make confession seven times a day
Of every thought that stray'd from love and Margaret ;
And I your saint the penance should appoint—
Believe me, sir, I will not now be laid
Aside, like an old fashion.

JOHN. O lady, poor and abject are my thoughts ;
My pride is cured, my hopes are under clouds,
I have no part in any good man's love,
In all earth's pleasures portion have I none,
I fade and wither in my own esteem,
This earth holds not alive so poor a thing as I am.
I was not always thus. [*Weeps.*

MARG. Thou noble nature,
Which lion-like didst awe the inferior creatures,
Now trampled on by beasts of basest quality,
My dear heart's lord, life's pride, soul-honour'd John!
Upon her knees (regard her poor request)
Your favourite, once beloved Margaret, kneels.

JOHN. What would'st thou, lady, ever honour'd Margaret?

MARG. That John would think more nobly of himself,
More worthily of high heaven ;
And not for one misfortune, child of chance,
No crime, but unforeseen, and sent to punish
The less offence with image of the greater,
Thereby to work the soul's humility,
(Which end hath happily not been frustrate quite,)
O not for one offence mistrust Heaven's mercy,
Nor quit thy hope of happy days to come—
John yet has many happy days to live ;
To live and make atonement.

JOHN. Excellent lady,
Whose suit hath drawn this softness from my eyes,
Not the world's scorn, nor falling off of friends,
Could ever do. Will you go with me, Margaret?

MARG. (*rising.*) Go whither, John?

JOHN. Go in with me,
And pray for the peace of our unquiet minds?

MARG. That I will, John.

[*Exeunt.*

SCENE—*An inner Apartment.*

JOHN *is discovered kneeling.*—MARGARET *standing over him.*

JOHN (*rises*). I cannot bear
To see you waste that youth and excellent beauty,
('Tis now the golden time of the day with you,)
In tending such a broken wretch as I am.

MARG. John will break Margaret's heart if he speak so.
O sir, sir, sir, you are too melancholy,
And I must call it caprice. I am somewhat bold
Perhaps in this. But you are now my patient,
(You know you gave me leave to call you so,)
And I must chide these pestilent humours from you.

JOHN. They are gone.—
Mark, love, how cheerfully I speak!
I can smile too, and I almost begin
To understand what kind of creature Hope is.

MARG. Now this is better, this mirth becomes you, John.

JOHN. Yet tell me, if I over-act my mirth
(Being but a novice, I may fall into that error).
That were a sad indecency, you know.

MARG. Nay, never fear.
I will be mistress of your humours,
And you shall frown or smile by the book.
And herein I shall be most peremptory,
Cry, "This shows well, but that inclines to levity;"
"This frown has too much of the Woodvil in it,"
"But that fine sunshine has redeem'd it quite."

JOHN. How sweetly Margaret robs me of myself!

MARG. To give you in your stead a better self!
Such as you were, when these eyes first beheld
You mounted on your sprightly steed, White Margery,
Sir Rowland my father's gift,
And all my maidens gave my heart for lost.
I was a young thing then, being newly come
Home from my convent education, where
Seven years I had wasted in the bosom of France:
Returning home true Protestant, you call'd me
Your little heretic nun. How timid-bashful
Did John salute his love, being newly seen!
Sir Rowland term'd it a rare modesty,
And praised it in a youth.

JOHN. Now Margaret weeps herself.

(*A noise of bells heard.*)

MARG. Hark the bells, John.

JOHN. Those are the church bells of St. Mary Ottery.

MARG. I know it.

JOHN. St. Mary Ottery, my native village
In the sweet shire of Devon.
Those are the bells.

MARG. Wilt go to church, John?

JOHN. I have been there already.

MARG. How canst say thou hast been there already? The bells are only now ringing for morning service, and hast thou been at church already?

JOHN. I left my bed betimes, I could not sleep,
And when I rose, I look'd (as my custom is)
From my chamber window, where I can see the sun rise;
And the first object I discern'd
Was the glistering spire of St. Mary Ottery.

MARG. Well, John.

JOHN. Then I remember'd 'twas the sabbath-day.
Immediately a wish arose in my mind,
To go to church and pray with Christian people.
And then I check'd myself, and said to myself,
"Thou hast been a heathen, John, these two years past,
(Not having been at church in all that time,)
And is it fit, that now for the first time
Thou should'st offend the eyes of Christian people
With a murderer's presence in the house of prayer?
Thou would'st but discompose their pious thoughts,
And do thyself no good: for how could'st thou pray,
With unwash'd hands, and lips unused to the offices?"
And then I at my own presumption smiled;
And then I wept that I should smile at all,
Having such cause of grief! I wept outright;
Tears like a river flooded all my face,
And I began to pray, and found I could pray;
And still I yearn'd to say my prayers in the church.
"Doubtless (said I) one might find comfort in it."
So stealing down the stairs, like one that fear'd detection,
Or was about to act unlawful business
At that dead time of dawn,
I flew to the church, and found the doors wide open
(Whether by negligence I knew not,
Or some peculiar grace to me vouchsafed,
For all things felt like mystery).

MARG. Yes.

JOHN. So entering in, not without fear,
I past into the family pew,
And covering up my eyes for shame,
And deep perception of unworthiness,
Upon the little hassock knelt me down,
Where I so oft had kneel'd,
A docile infant by Sir Walter's side;
And, thinking so, I wept a second flood
More poignant than the first;
But afterwards was greatly comforted.
It seem'd, the guilt of blood was passing from me
Even in the act and agony of tears,
And all my sins forgiven.

END OF JOHN WOODVIL.

# THE WITCH.

## A DRAMATIC SKETCH, OF THE SEVENTEENTH CENTURY.

### CHARACTERS.

OLD SERVANT *in the Family of* SIR FRANCIS FAIRFORD. STRANGER.

SERVANT. ONE summer night Sir Francis, as it
Was pacing to and fro in the avenue [chanced,
That westward fronts our house,
Among those aged oaks, said to have been planted
Three hundred years ago,
By a neighb'ring prior of the Fairford name.
Being o'ertask'd in thought, he heeded not
The importunate suit of one who stood by the gate,
And begg'd an alms.
Some say he shoved her rudely from the gate
With angry chiding; but I can never think
(Our master's nature hath a sweetness in it)
That he could use a woman, an old woman,
With such discourtesy; but he refused her—
And better had he met a lion in his path
Than that old woman that night;
For she was one who practised the black arts,
And served the devil, being since burnt for witch-
craft.
She look'd at him as one that meant to blast him,
And with a frightful noise,
('Twas partly like a woman's voice,
And partly like the hissing of a snake,)
She nothing said but this
(Sir Francis told the words):—

*A mischief, mischief, mischief,*
*And a nine-times killing curse,*
*By day and by night, to the caitiff wight,*
*Who shakes the poor like snakes from his door,*
*And shuts up the womb of his purse.*

And still she cried—

*A mischief,*
*And a nine-fold withering curse:*
*For that shall come to thee that will undo thee,*
*Both all that thou fearest and worse.*

So saying she departed,
Leaving Sir Francis like a man, beneath
Whose feet a scaffolding was suddenly falling;
So he described it.

STRANGER. A terrible curse! What followed?

SERVANT. Nothing immediate, but some two
months after
Young Philip Fairford suddenly fell sick,
And none could tell what ail'd him; for he lay,
And pined, and pined, till all his hair fell off,
And he that was full-flesh'd became as thin
As a two-months' babe that has been starved in
the nursing.
And sure I think
He bore his death-wound like a little child;
With such rare sweetness of dumb melancholy
He strove to clothe his agony in smiles,
Which he would force up in his poor pale cheeks,
Like ill-timed guests that had no proper dwelling
there;
And when they ask'd him his complaint, he laid
His hand upon his heart to show the place,
Where Susan came to him a-nights, he said,
And prick'd him with a pin.—
And thereupon Sir Francis call'd to mind
The beggar-witch that stood by the gateway
And begg'd an alms.

STRANGER. But did the witch confess?

SERVANT. All this and more at her death.

STRANGER. I do not love to credit tales of magic.
Heaven's music, which is Order, seems unstrung,
And this brave world
(The mystery of God) unbeautified,
Disorder'd, marr'd, where such strange things are
acted.

# ALBUM VERSES.

WITH A FEW OTHERS.

## DEDICATION.—TO THE PUBLISHER.

Dear Moxon,

I do not know to whom a Dedication of these Trifles is more properly due than to yourself. You suggested the printing of them. You were desirous of exhibiting a specimen of the *manner* in which Publications, entrusted to your future care, would appear. With more propriety, perhaps, the "Christmas," or some other of your own simple, unpretending Compositions, might have served this purpose. But I forget—you have bid a long adieu to the Muses. I had on my hands sundry Copies of Verses written for *Albums*—

> Those Books kept by modern young Ladies for show,
> Of which their plain Grandmothers nothing did know—

or otherwise floating about in Periodicals; which you have chosen in this manner to embody. I feel little interest in their publication. They are simply—*Advertisement Verses.*

It is not for me, nor you, to allude in public to the kindness of our honoured Friend, under whose auspices you are become a Publisher. May that fine-minded Veteran in Verse enjoy life long enough to see his patronage justified! I venture to predict that your habits of industry, and your cheerful spirit, will carry you through the world.

I am, Dear Moxon, your Friend and sincere Well-Wisher,

*Enfield, 1st June*, 1830. CHARLES LAMB.

IN THE

## AUTOGRAPH BOOK OF MRS. SERGEANT W——.

Had I a power, Lady, to my will,
You should not want Hand Writings. I would fill
Your leaves with Autographs—resplendent names
Of Knights and Squires of old, and courtly Dames,
Kings, Emperors, Popes. Next under these should stand
The hands of famous Lawyers—a grave band—
Who in their Courts of Law or Equity
Have best upheld Freedom and Property,
These should moot cases in your book, and vie
To show their reading and their Sergeantry.
But I have none of these; nor can I send
The notes by Bullen to her Tyrant penn'd
In her authentic hand; nor in soft hours
Lines writ by Rosamund in Clifford's bowers.
The lack of curious Signatures I moan,
And want the courage to subscribe my own.

## TO DORA W——,

ON BEING ASKED BY HER FATHER TO WRITE IN HER ALBUM.

An Album is a Banquet: from the store,
In his intelligential Orchard growing,
Your Sire might heap your board to overflowing;
One shaking of the Tree—'twould ask no more
To set a Salad forth, more rich than that
Which Evelyn* in his princely cookery fancied:
Or that more rare, by Eve's neat hands enhanced,
Where, a pleased guest, the Angelic Virtue sat.
But like the all-grasping Founder of the Feast,
Whom Nathan to the sinning king did tax,
From his less wealthy neighbours he exacts;
Spares his own flocks, and takes the poor man's beast.
Obedient to his bidding, lo, I am,
A zealous, meek, *contributory*

Lamb.

* Acetaria, a Discourse of Sallets, by J. E. 1706.

## IN THE ALBUM OF A CLERGYMAN'S LADY.

An Album is a Garden, not for show
Planted, but use ; where wholesome herbs should grow.
A Cabinet of curious porcelain, where
No fancy enters, but what's rich or rare.
A Chapel, where mere ornamental things
Are pure as crowns of saints, or angels' wings.
A List of living friends ; a holier Room
For names of some since mouldering in the tomb,
Whose blooming memories life's cold laws survive ;
And, dead elsewhere, they here yet speak, and live.
Such, and so tender, should an Album be ;
And, Lady, such I wish this book to thee.

## IN THE ALBUM OF EDITH S—.

In Christian world Mary the garland wears !
Rebecca sweetens on a Hebrew's ear ;
Quakers for pure Priscilla are more clear ;
And the light Gaul by amorous Ninon swears.
Among the lesser lights how Lucy shines !
What air of fragrance Rosamond throws round !
How like a hymn doth sweet Cecilia sound !
Of Marthas, and of Abigails, few lines
Have bragg'd in verse. Of coarsest household stuff
Should homely Joan be fashion'd. But can
You Barbara resist, or Marian ?
And is not Clare for love excuse enough ?
Yet, by my faith in numbers, I profess,
These all, than Saxon Edith, please me less.

## IN THE ALBUM OF ROTHA Q—.

A passing glance was all I caught of thee,
In my own Enfield haunts at random roving.
Old friends of ours were with thee, faces loving ;
Time short : and salutations cursory,
Though deep, and hearty. The familiar Name
Of you, yet unfamiliar, raised in me
Thoughts—what the daughter of that Man should be,
Who call'd our Wordsworth friend. My thoughts did frame
A growing Maiden, who, from day to day
Advancing still in stature, and in grace,
Would all her lonely Father's griefs efface,
And his paternal cares with usury pay.
I still retain the Phantom, as I can ;
And call the gentle image—Quillinan.

IN

## THE ALBUM OF CATHERINE ORKNEY.

Canadia ! boast no more the toils
Of hunters for the furry spoils ;
Your whitest ermines are but foils
To brighter Catherine Orkney.

That such a flower should ever burst
From climes with rigorous winter curst !—
We bless you, that so kindly nurst
This flower, this Catherine Orkney.

We envy not your proud display
Of lake—wood—vast Niagara :
Your greatest pride we've borne away.
How spared you Catherine Orkney ?

That Wolfe on Heights of Abraham fell,
To your reproach no more we tell :
Canadia, you repaid us well
With rearing Catherine Orkney.

O Britain, guard with tenderest care
The charge allotted to your share :
You've scarce a native maid so fair,
So good, as Catherine Orkney

IN

## THE ALBUM OF LUCY BARTON.

Little Book, surnamed of *white*,
Clean as yet, and fair to sight,
Keep thy attribution right.

Never disproportion'd scrawl ;
Ugly blot, that's worse than all ;
On thy maiden clearness fall !

In each letter, here design'd,
Let the reader emblem'd find
Neatness of the owner's mind.

Gilded margins count a sin,
Let thy leaves attraction win
By the golden rules within ;

Sayings fetch'd from sages old ;
Laws which Holy Writ unfold,
Worthy to be graved in gold :

Lighter fancies not excluding ;
Blameless wit, with nothing rude in,
Sometimes mildly interluding

Amid strains of graver measure :
Virtue's self hath oft her pleasure
In sweet Muses' groves of leisure.

Riddles dark, perplexing sense ;
Darker meanings of offence ;
What but *shades*—be banish'd hence.

Whitest thoughts in whitest dress,
Candid meanings, best express
Mind of quiet Quakeress.

IN
THE ALBUM OF MRS. JANE TOWERS.

Lady unknown, who cravest from me Unknown
The trifle of a verse these leaves to grace,
How shall I find fit matter ? with what face
Address a face that ne'er to me was shown ?
Thy looks, tones, gesture, manners, and what not,
Conjecturing, I wander in the dark.
I know thee only Sister to Charles Clarke !
But at that name my cold muse waxes hot,
And swears that thou art such a one as he,
Warm, laughter-loving, with a touch of madness,
Wild, glee-provoking, pouring oil of gladness
From frank heart without guile. And, if thou be
The pure reverse of this, and I mistake—
Demure one, I will like thee for his sake.

IN THE ALBUM OF MISS ———.

I.

Such goodness in your face doth shine,
With modest look, without design,
That I despair, poor pen of mine
Can e'er express it.
To give it words I feebly try ;
My spirits fail me to supply
Befitting language for 't, and I
Can only bless it !

II.

But stop, rash verse ! and don't abuse
A bashful Maiden's ear with news
Of her own virtues. She'll refuse
Praise sung so loudly.
Of that same goodness you admire,
The best part is, she don't aspire
To praise—nor of herself desire
To think too proudly.

IN MY OWN ALBUM.

Fresh clad from heaven in robes of white,
A young probationer of light,
Thou wert, my soul, an album bright.—

A spotless leaf ; but thought and care,
And friend and foe, in foul or fair,
Have " written strange defeatures " there ;

And Time with heaviest hand of all,
Like that fierce writing on the wall,
Hath stamp'd sad dates—he can't recall ;

And error, gilding worst designs—
Like speckled snake that strays and shines—
Betrays his path by crooked lines ;

And vice hath left his ugly blot ;
And good resolves, a moment hot,
Fairly began—but finish'd not ;

And fruitless late remorse doth trace—
Like Hebrew lore, a backward pace—
Her irrecoverable race.

Disjointed numbers ; sense unknit ;
Huge reams of folly, shreds of wit ;
Compose the mingled mass of it.

My scalded eyes no longer brook
Upon this ink-blurr'd thing to look—
Go, shut the leaves, and clasp the book.

# MISCELLANEOUS.

## ANGEL HELP*.

THIS rare tablet doth include
Poverty with Sanctitude.
Past midnight this poor maid hath spun,
And yet the work is not half done,
Which must supply from earnings scant
A feeble bed-rid parent's want.
Her sleep-charged eyes exemption ask,
And Holy hands take up the task ;
Unseen the rock and spindle ply,
And do her earthly drudgery.
Sleep, saintly poor one! sleep, sleep on ;
And, waking, find thy labours done.
Perchance she knows it by her dreams ;
Her eye hath caught the golden gleams,
Angelic presence testifying,
That round her everywhere are flying ;
Ostents from which she may presume,
That much of heaven is in the room.
Skirting her own bright hair they run,
And to the sunny add more sun :
Now on that aged face they fix,
Streaming from the Crucifix ;
The flesh-clogg'd spirit disabusing,
Death-disarming sleeps infusing,
Prelibations, foretastes high,
And equal thoughts to live or die.
Gardener bright from Eden's bower,
Tend with care that lily flower ;
To its leaves and root infuse
Heaven's sunshine, Heaven's dews.
'Tis a type, and 'tis a pledge,
Of a crowning privilege.
Careful as that lily flower,
This maid must keep her precious dower ;
Live a sainted Maid, or die
Martyr to virginity.

* Suggested by a drawing in the possession of Charles Aders, Esq., in which is represented the legend of a poor female Saint ; who, having spun past midnight, to maintain a bed-rid mother, has fallen asleep from fatigue, and Angels are finishing her work. In another part of the chamber an angel is tending a lily, the emblem of purity.

ON

## AN INFANT DYING AS SOON AS BORN.

I SAW where in the shroud did lurk
A curious frame of Nature's work.
A flow'ret crushed in the bud,
A nameless piece of Babyhood,
Was in her cradle-coffin lying ;
Extinct, with scarce the sense of dying :
So soon to exchange the imprisoning womb
For darker closets of the tomb!
She did but ope an eye, and put
A clear beam forth, then straight up shut
For the long dark : ne'er more to see
Through glasses of mortality.
Riddle of destiny, who can show
What thy short visit meant, or know
What thy errand here below?
Shall we say, that Nature blind
Check'd her hand, and changed her mind,
Just when she had exactly wrought
A finish'd pattern without fault?
Could she flag, or could she tire,
Or lack'd she the Promethean fire
(With her nine moons' long workings sicken'd)
That should thy little limbs have quicken'd?
Limbs so firm, they seem'd to assure
Life of health, and days mature :
Woman's self in miniature!
Limbs so fair, they might supply
(Themselves now but cold imagery)
The sculptor to make Beauty by.
Or did the stern-eyed Fate descry,
That babe, or mother, one must die ;
So in mercy left the stock,
And cut the branch ; to save the shock
Of young years widow'd ; and the pain,
When Single State comes back again
To the lone man who, 'reft of wife,
Thenceforward drags a maimed life?
The economy of Heaven is dark ;
And wisest clerks have miss'd the mark,
Why Human Buds, like this, should fall,
More brief than fly ephemeral,

That has his day; while shrivell'd crones
Stiffen with age to stocks and stones;
And crabbed use the conscience sears
In sinners of an hundred years.
Mother's prattle, mother's kiss,
Baby fond, thou ne'er wilt miss.
Rites, which custom does impose,
Silver bells and baby clothes;
Coral, redder than those lips
Which pale death did late eclipse;
Music framed for infants' glee,
Whistle never tuned for thee;
Though thou want'st not, thou shalt have them,
Loving hearts were they which gave them.
Let not one be missing; nurse,
See them laid upon the hearse
Of infant slain by doom perverse.
Why should kings and nobles have
Pictured trophies to their grave;
And we, churls, to thee deny
Thy pretty toys with thee to lie,
A more harmless vanity?

## THE CHRISTENING.

Array'd—a half-angelic sight—
In vests of pure Baptismal white,
The Mother to the Font doth bring
The little helpless nameless thing,
With hushes soft and mild caressing,
At once to get—a name and blessing.
Close by the babe the Priest doth stand,
The Cleansing Water at his hand,
Which must assoil the soul within
From every stain of Adam's sin.
The Infant eyes the mystic scenes,
Nor knows what all this wonder means;
And now he smiles, as if to say
"I am a Christian made this day;"
Now frighted clings to Nurse's hold,
Shrinking from the water cold,
Whose virtues, rightly understood,
Are, as Bethesda's waters, good.
Strange words—The World, The Flesh, The Devil—
Poor Babe, what can it know of Evil?
But we must silently adore
Mysterious truths, and not explore.
Enough for him in after-times,
When he shall read these artless rhymes,
If, looking back upon this day
With quiet conscience, he can say—

"I have in part redeem'd the pledge
Of my Baptismal privilege;
And more and more will strive to flee
All which my Sponsors kind did then renounce for me."

## THE YOUNG CATECHIST *.

While this tawny Ethiop prayeth,
Painter, who is she that stayeth
By, with skin of whitest lustre,
Sunny locks, a shining cluster,
Saint-like seeming to direct him
To the Power that must protect him?
Is she of the Heaven-born Three,
Meek Hope, strong Faith, sweet Charity;
Or some Cherub?—
They you mention
Far transcend my weak invention.
'Tis a simple Christian child,
Missionary young and mild,
From her stock of Scriptural knowledge,
Bible-taught without a college,
Which by reading she could gather,
Teaches him to say Our Father
To the common Parent, who
Colour not respects, nor hue.
White and black in him have part,
Who looks not to the skin, but heart.

## SHE IS GOING.

For their elder Sister's hair
Martha does a wreath prepare
Of bridal rose, ornate and gay:
To-morrow is the wedding day.
She is going.

Mary, youngest of the three,
Laughing idler, full of glee,
Arm in arm does fondly chain her,
Thinking, poor trifler, to detain her—
But she's going.

Vex not, maidens, nor regret
Thus to part with Margaret.
Charms like yours can never stay
Long within doors; and one day
You'll be going.

* A Picture by Henry Meyer, Esq.

### TO A YOUNG FRIEND,

ON HER TWENTY-FIRST BIRTH-DAY.

Crown me a cheerful goblet, while I pray
A blessing on thy years, young Isola;
Young, but no more a child. How swift have flown
To me thy girlish times, a woman grown
Beneath my heedless eyes! in vain I rack
My fancy to believe the almanac,
That speaks thee Twenty-One. Thou shouldst have still
Remain'd a child, and at thy sovereign will
Gambol'd about our house, as in times past.
Ungrateful Emma, to grow up so fast,
Hastening to leave thy friends!—for which intent,
Fond Runagate, be this thy punishment:
After some thirty years, spent in such bliss
As this earth can afford, where still we miss
Something of joy entire, may'st thou grow old
As we whom thou hast left! That wish was cold.
O far more aged and wrinkled, till folks say,
Looking upon thee reverend in decay,
"This Dame, for length of days and virtues rare,
With her respected Grandsire may compare."
Grandchild of that respected Isola,
Thou shouldst have had about thee on this day
Kind looks of Parents, to congratulate
Their Pride grown up to woman's grave estate;
But they have died, and left thee to advance
Thy fortunes how thou may'st, and owe to chance
The friends which nature grudged. And thou wilt find,
Or make such, Emma, if I am not blind
To thee and thy deservings. That last strain
Had too much sorrow in it. Fill again
Another cheerful goblet, while I say
"Health, and twice health to our lost Isola."

## SONNETS.

### HARMONY IN UNLIKENESS.

By Enfield lanes, and Winchmore's verdant hill,
Two lovely damsels cheer my lonely walk:
The fair Maria, as a vestal, still;
And Emma brown, exuberant in talk.
With soft and Lady speech the first applies
The mild correctives that to grace belong
To her redundant friend, who her defies
With jest, and mad discourse, and bursts of song.
O differing Pair, yet sweetly thus agreeing,
What music from your happy discord rises,
While your companion hearing each, and seeing,
Nor this, nor that, but both together, prizes;
This lesson teaching, which our souls may strike,
That harmonies may be in things unlike!

### WRITTEN AT CAMBRIDGE.

I was not train'd in Academic bowers,
And to those learned streams I nothing owe
Which copious from those twin fair founts do flow;
Mine have been anything but studious hours.
Yet can I fancy, wandering 'mid thy towers,
Myself a nursling, Granta, of thy lap;
My brow seems tightening with the Doctor's cap,
And I walk *gowned;* feel unusual powers.
Strange forms of logic clothe my admiring speech,
Old Ramus' ghost is busy at my brain;
And my skull teems with notions infinite.
Be still, ye reeds of Camus, while I teach
Truths, which transcend the searching Schoolmen's vein,
And half had stagger'd that stout Stagirite!

### TO
### A CELEBRATED FEMALE PERFORMER IN THE "BLIND BOY."

Rare artist! who with half thy tools, or none,
Canst execute with ease thy curious art,
And press thy powerful'st meanings on the heart,
Unaided by the eye, expression's throne!
While each blind sense, intelligential grown
Beyond its sphere, performs the effect of sight:
Those orbs alone, wanting their proper might,
All motionless and silent seem to moan
The unseemly negligence of nature's hand,
That left them so forlorn. What praise is thine,
O mistress of the passions; artist fine!
Who dost our souls against our sense command,
Plucking the horror from a sightless face,
Lending to blank deformity a grace.

## WORK

Who first invented work, and bound the free
And holyday-rejoicing spirit down
To the ever-haunting importunity
Of business in the green fields, and the town—
To plough, loom, anvil, spade—and oh! most sad,
To that dry drudgery at the desk's dead wood!
Who but the Being unblest, alien from good,
Sabbathless Satan! he who his unglad
Task ever plies 'mid rotatory burnings,
That round and round incalculably reel—
For wrath divine hath made him like a wheel—
In that red realm from which are no returnings:
Where toiling, and turmoiling, ever and aye
He, and his thoughts, keep pensive working-day.

## LEISURE.

They talk of time, and of time's galling yoke,
That like a mill-stone on man's mind doth press,
Which only works and business can redress:
Of divine Leisure such foul lies are spoke,
Wounding her fair gifts with calumnious stroke.
But might I, fed with silent meditation,
Assoiled live from that fiend Occupation—
*Improbus Labor*, which my spirits hath broke—
I'd drink of time's rich cup, and never surfeit:
Fling in more days than went to make the gem
That crown'd the white top of Methusalem:
Yea on my weak neck take, and never forfeit,
Like Atlas bearing up the dainty sky,
The heaven-sweet burthen of eternity.

DEUS NOBIS HÆC OTIA FECIT.

## TO SAMUEL ROGERS, ESQ.

Rogers, of all the men that I have known
But slightly, who have died, your Brother's loss
Touch'd me most sensibly. There came across
My mind an image of the cordial tone
Of your fraternal meetings, where a guest
I more than once have sat; and grieve to think,
That of that threefold cord one precious link
By Death's rude hand is sever'd from the rest.
Of our old gentry he appear'd a stem—
A Magistrate who, while the evil-doer
He kept in terror, could respect the Poor,
And not for every trifle harass them,
As some, divine and laic, too oft do.
This man 's a private loss, and public too.

## THE GIPSY'S MALISON.

"Suck, baby, suck! mother's love grows by giving;
Drain the sweet founts that only thrive by wasting:
Black manhood comes, when riotous guilty living
Hands thee the cup that shall be death in tasting.

Kiss, baby, kiss! mother's lips shine by kisses;
Choke the warm breath that else would fall in blessings:
Black manhood comes, when turbulent guilty blisses
Tend thee the kiss that poisons 'mid caressings.

Hang, baby, hang! mother's love loves such forces,
Strain the fond neck that bends still to thy clinging:
Black manhood comes, when violent lawless courses
Leave thee a spectacle in rude air swinging."

So sang a wither'd Beldam energetical,
And bann'd the ungiving door with lips prophetical.

# COMMENDATORY VERSES, &c.

## TO THE AUTHOR OF POEMS,

PUBLISHED UNDER THE NAME OF BARRY CORNWALL.

Let hate, or grosser heats, their foulness mask
Under the vizor of a borrow'd name ;
Let things eschew the light deserving blame :
No cause hast thou to blush for thy sweet task.
"Marcian Colonna" is a dainty book ;
And thy "Sicilian Tale" may boldly pass ;
Thy "Dream" 'bove all, in which, as in a glass,
On the great world's antique glories we may look.
No longer then, as "lowly substitute,
Factor, or Proctor, for another's gains,"
Suffer the admiring world to be deceived ;
Lest thou thyself, by self of fame bereaved,
Lament too late the lost prize of thy pains,
And heavenly tunes piped through an alien flute.

## TO J. S. KNOWLES, ESQ.

ON HIS TRAGEDY OF VIRGINIUS.

Twelve years ago I knew thee, Knowles, and then
Esteemed you a perfect specimen
Of those fine spirits warm-soul'd Ireland sends,
To teach us colder English how a friend's
Quick pulse should beat. I knew you brave, and plain,
Strong-sensed, rough-witted, above fear or gain ;
But nothing further had the gift to espy.
Sudden you re-appear. With wonder I
Hear my old friend (turn'd Shakspeare) read a [scene
Only to *his* inferior in the clean
Passes of pathos : with such fence-like art—
Ere we can see the steel, 'tis in our heart.
Almost without the aid language affords,
Your piece seems wrought. That huffing medium, *words*,
(Which in the modern Tamburlaines quite sway
Our shamed souls from their bias) in your play
We scarce attend to. Hastier passion draws
Our tears on credit : and we find the cause
Some two hours after, spelling o'er again
Those strange few words at ease, that wrought the pain.
Proceed, old friend ; and, as the year returns,
Still snatch some new old story from the urns
Of long-dead virtue. We, that knew before
Your worth, may admire, we cannot love you more.

## TO THE EDITOR OF THE "EVERY-DAY BOOK."

I like you, and your book, ingenuous Hone !
In whose capacious all-embracing leaves
The very marrow of tradition 's shown ;
And all that history—much that fiction—weaves.

By every sort of taste your work is graced.
Vast stores of modern anecdote we find,
With good old story quaintly interlaced—
The theme as various as the readers' mind.

Rome's lie-fraught legends you so truly paint—
Yet kindly,—that the half-turn'd Catholic
Scarcely forbears to smile at his own saint,
And cannot curse the candid heretic.

Rags, relics, witches, ghosts, fiends, crowd your page ;
Our fathers' mummeries we well pleased behold,
And, proudly conscious of a purer age,
Forgive some fopperies in the times of old.

Verse-honouring Phœbus, Father of bright *Days*,
Must needs bestow on you both good and many,
Who, building trophies of his Children's praise,
Run their rich Zodiac through, not missing any.

Dan Phœbus loves your book—trust me, friend Hone—
The title only errs, he bids me say :
For while such art, wit, reading, there are shown,
He swears, 'tis not a work of *every day*.

## TO T. STOTHARD, ESQ.

ON HIS ILLUSTRATIONS OF THE POEMS OF MR. ROGERS.

CONSUMMATE Artist, whose undying name
With classic Rogers shall go down to fame,
Be this thy crowning work!· In my young days
How often have I, with a child's fond gaze,
Pored on the pictured wonders* thou hadst done:
Clarissa mournful, and prim Grandison!
All Fielding's, Smollett's heroes, rose to view;
I saw, and I believed the phantoms true.
But, above all, that most romantic tale†
Did o'er my raw credulity prevail,
Where Glums and Gawries wear mysterious things,
That serve at once for jackets and for wings.
Age, that enfeebles other men's designs,
But heightens thine, and thy free draught refines.
In several ways distinct you make us feel—
*Graceful* as Raphael, as Watteau *genteel.*
Your lights and shades, as Titianesque, we praise;
And warmly wish you Titian's length of days.

## TO A FRIEND ON HIS MARRIAGE.

WHAT makes a happy wedlock? What has fate
Not given to thee in thy well-chosen mate?
Good sense—good humour;—these are trivial things,
Dear M———, that each trite encomiast sings.
But she hath these, and more. A mind exempt
From every low-bred passion, where contempt,
Nor envy, nor detraction, ever found
A harbour yet; an understanding sound;
Just views of right and wrong; perception full
Of the deform'd, and of the beautiful,
In life and manners; wit above her sex,
Which, as a gem, her sprightly converse decks;
Exuberant fancies, prodigal of mirth,
To gladden woodland walk, or winter hearth;
A noble nature, conqueror in the strife
Of conflict with a hard discouraging life,
Strengthening the veins of virtue, past the power
Of those whose days have been one silken hour,
Spoil'd fortune's pamper'd offspring; a keen sense
Alike of benefit, and of offence,
With reconcilement quick, that instant springs
From the charged heart with nimble angel wings;
While grateful feelings, like a signet sign'd
By a strong hand, seem burn'd into her mind.
If these, dear friend, a dowry can confer
Richer than land, thou hast them all in her;
And beauty, which some hold the chiefest boon,
Is in thy bargain for a make-weight thrown.

* Illustrations of the British Novelists.
† Peter Wilkins.

## THE SELF-ENCHANTED.

I HAD a sense in dreams of a beauty rare,
Whom Fate had spell-bound, and rooted there,
Stooping, like some enchanted theme,
Over the marge of that crystal stream,
Where the blooming Greek, to Echo blind,
With Self-love fond, had to waters pined,
Ages had waked, and ages slept,
And that bending posture still she kept:
For her eyes she may not turn away,
'Till a fairer object shall pass that way——
'Till an image more beauteous this world can show,
Than her own which she sees in the mirror below.
Pore on, fair Creature! for ever pore,
Nor dream to be disenchanted more:
For vain is expectance, and wish in vain,
Till a new Narcissus can come again.

[In a leaf of a quarto edition of the "Lives of the Saints, written in Spanish by the learned and reverend father, Alfonso Villegas, Divine, of the Order of St. Dominick, set forth in English by John Heigham, Anno 1630," bought at a Catholic book-shop in Duke-street, Lincoln's Inn Fields, I found, carefully inserted, a painted flower, seemingly coeval with the book itself; and did not, for some time, discover that it opened in the middle, and was the cover to a very humble draught of a St. Anne, with the Virgin and Child; doubtless the performance of some poor but pious Catholic, whose meditations it assisted.]

O LIFT with reverent hand that tarnish'd flower,
That shrines beneath her modest canopy
Memorials dear to Romish piety;
Dim specks, rude shapes, of Saints! in fervent hour
The work perchance of some meek devotee,
Who, poor in worldly treasures to set forth
The sanctities she worshipp'd to their worth,
In this imperfect tracery might see
Hints, that all Heaven did to her sense reveal.
Cheap gifts best fit poor givers. We are told
Of the lone mite, the cup of water cold,
That in their way approved the offerer's zeal.
True love shows costliest, where the means are scant;
And, in their reckoning, they *abound*, who *want.*

## TO LOUISA M——,

WHOM I USED TO CALL "MONKEY."

Louisa, serious grown and mild,
I knew you once a romping child,
Obstreperous much and very wild.
Then you would clamber up my knees,
And strive with every art to tease,
When every art of yours could please.
Those things would scarce be proper now,
But they are gone, I know not how,
And woman's written on your brow.
Time draws his finger o'er the scene;
But I cannot forget between
The Thing to me you once have been;
Each sportive sally, wild escape,—
The scoff, the banter, and the jape,—
And antics of my gamesome Ape.

# TRANSLATIONS.

FROM THE LATIN OF VINCENT BOURNE.

I.

## THE BALLAD SINGERS.

Where seven fair Streets to one tall Column * draw,
Two Nymphs have ta'en their stand, in hats of straw;
Their yellower necks huge beads of amber grace,
And by their trade they're of the Sirens' race:
With cloak loose-pinn'd on each, that has been red,
But long with dust and dirt discoloured
Belies its hue; in mud behind, before,
From heel to middle leg becrusted o'er.
One a small infant at the breast does bear;
And one in her right hand her tuneful ware,
Which she would vend. Their station scarce is taken,
When youths and maids flock round. His stall forsaken,
Forth comes a Son of Crispin, leathern-capt,
Prepared to buy a ballad, if one apt
To move his fancy offers. Crispin's sons
Have, from uncounted time, with ale and buns
Cherish'd the gift of *Song*, which sorrow quells;
And, working single in their low-rooft cells,
Oft cheat the tedium of a winter's night
With anthems warbled in the Muses' spight.—
Who now hath caught the alarm? the Servant Maid
Hath heard a buzz at distance; and, afraid
To miss a note, with elbows red comes out.
Leaving his forge to cool, Pyracmon stout
Thrusts in his unwash'd visage. *He* stands by,
Who the hard trade of Porterage does ply
With stooping shoulders. What cares he? he sees
The assembled ring, nor heeds his tottering knees,
But pricks his ears up with the hopes of song.
So, while the Bard of Rhodope his wrong
Bewail'd to Proserpine on Thracian strings,
The tasks of gloomy Orcus lost their stings,
And stone-vext Sysiphus forgets his load.
Hither and thither from the sevenfold road
Some cart or waggon crosses, which divides
The close-wedged audience; but, as when the tides
To ploughing ships give way, the ship being past,
They re-unite, so these unite as fast.
The older Songstress hitherto hath spent
Her elocution in the argument
Of their great Song in *prose*; to wit, the woes
Which Maiden true to faithless Sailor owes—
Ah! "*Wandering He!*"—which now in loftier *verse*
Pathetic they alternately rehearse.
All gaping wait the event. This Critic opes
His right ear to the strain. The other hopes
To catch it better with his left. Long trade
It were to tell, how the deluded Maid
A victim fell. And now right greedily
All hands are stretching forth the songs to buy,
That are so tragical; which She, and She,
Deals out, and *sings the while*; nor can there be
A breast so obdurate here, that will hold back
His contribution from the gentle rack
Of Music's pleasing torture. Irus' self,
The staff-propt Beggar, his thin-gotten pelf
Brings out from pouch, where squalid farthings rest,
And boldly claims his ballad with the best.
An old Dame only lingers. To her purse
The penny sticks. At length, with harmless curse,
"Give me," she cries. "I'll paste it on my wall,
While the wall lasts, to show what ills befall
Fond hearts, seduced from Innocency's way;
How Maidens fall, and Mariners betray."

* Seven Dials.

II.

## ON A SEPULCHRAL STATUE OF AN INFANT SLEEPING.

Beautiful Infant, who dost keep
Thy posture here, and sleep'st a marble sleep,
May the repose unbroken be,
Which the fine Artist's hand hath lent to thee,
While thou enjoy'st along with it
That which no art, or craft, could ever hit,
Or counterfeit to mortal sense,
The heaven-infusèd sleep of Innocence!

III.

## TO DAVID COOK,

OF THE PARISH OF SAINT MARGARET'S, WESTMINSTER, WATCHMAN.

For much good-natured verse received from thee,
A loving verse take in return from me.
"Good morrow to my masters," is your cry;
And to our David "twice as good," say I.
Not Peter's monitor, shrill Chanticleer,
Crows the approach of dawn in notes more clear,
Or tells the hours more faithfully. While night
Fills half the world with shadows of affright,
You with your lantern, partner of your round,
Traverse the paths of Margaret's hallow'd bound.
The tales of ghosts which old wives' ears drink up,
The drunkard reeling home from tavern cup,
Nor prowling robber, your firm soul appal;
Arm'd with thy faithful staff, thou slight'st them all.
But if the market gard'ner chance to pass,
Bringing to town his fruit, or early grass,
The gentle salesman you with candour greet,
And with reit'rated "good mornings" meet.
Announcing your approach by formal bell,
Of nightly weather you the changes tell;
Whether the Moon shines, or her head doth steep
In rain-portending clouds. When mortals sleep
In downy rest, you brave the snows and sleet
Of winter; and in alley, or in street,
Relieve your midnight progress with a verse.
What though fastidious Phœbus frown averse
On your didactic strain—indulgent Night
With caution hath seal'd up both ears of Spite,
And critics sleep while you in staves do sound
The praise of long-dead Saints, whose days abound
In wintry months; but Crispin chief proclaim:
Who stirs not at that Prince of Cobblers' name?
Profuse in loyalty some couplets shine,
And wish long days to all the Brunswick line!
To youths and virgins they chaste lessons read;
Teach wives and husbands how their lives to lead;
Maids to be cleanly, footmen free from vice;
How death at last all ranks doth equalise;
And, in conclusion, pray good years befall,
With store of wealth, your "worthy masters all."
For this and other tokens of good will,
On boxing-day may store of shillings fill
Your Christmas purse; no householder give less,
When at each door your blameless suit you press:
And what you wish to us (it is but reason)
Receive in turn—the compliments o' th' season!

IV.

## EPITAPH ON A DOG.

Poor Irus' faithful wolf-dog here I lie,
That wont to tend my old blind master's steps,
His guide and guard; nor, while my service lasted,
Had he occasion for that staff, with which
He now goes picking out his path in fear
Over the highways and crossings, but would plant
Safe in the conduct of my friendly string,
A firm foot forward still, till he had reach'd
His poor seat on some stone, nigh where the tide
Of passers-by in thickest confluence flow'd:
To whom with loud and passionate laments
From morn to eve his dark estate he wail'd.
Nor wail'd to all in vain: some here and there,
The well-disposed and good, their pennies gave.
I meantime at his feet obsequious slept;
Not all-asleep in sleep, but heart and ear
Prick'd up at his least motion, to receive
At his kind hand my customary crumbs,
And common portion in his feast of scraps;
Or when night warn'd us homeward, tired and [spent
With our long day and tedious beggary.
These were my manners, this my way of life,
Till age and slow disease me overtook,
And sever'd from my sightless master's side.
But lest the grace of so good deeds should die,
Through tract of years in mute oblivion lost,
This slender tomb of turf hath Irus rear'd,
Cheap monument of no ungrudging hand,
And with short verse inscribed it, to attest,
In long and lasting union to attest,
The virtues of the Beggar and his Dog.

V.

## THE RIVAL BELLS.

A tuneful challenge rings from either side
Of Thames' fair banks. Thy twice six Bells, Saint Bride,
Peal swift and shrill; to which more slow reply
The deep-toned eight of Mary Overy.
Such harmony from the contention flows,
That the divided ear no preference knows;
Betwixt them both disparting Music's State,
While one exceeds in number, one in weight.

VI.

## NEWTON'S PRINCIPIA:

GREAT Newton's self, to whom the world's in debt,
Owed to School Mistress sage his Alphabet;
But quickly wiser than his Teacher grown,
Discover'd properties to her unknown;
Of A *plus* B, or *minus*, learn'd the use,
Known Quantities from unknown to educe;
And made—no doubt to that old dame's surprise—
The Christ-Cross-Row his Ladder to the skies.
Yet, whatsoe'er Geometricians say,
Her Lessons were his true PRINCIPIA!

VII.

## THE HOUSEKEEPER.

THE frugal snail, with fore-cast of repose,
Carries his house with him, where'er he goes;
Peeps out—and if there comes a shower of rain,
Retreats to his small domicile amain.
Touch but a tip of him, a horn—'tis well—
He curls up in his sanctuary shell.
He's his own landlord, his own tenant; stay
Long as he will, he dreads no Quarter Day.
Himself he boards and lodges; both invites,
And feasts, himself; sleeps with himself o' nights.
He spares the upholsterer trouble to procure
Chattels; himself is his own furniture,
And his sole riches. Wheresoe'er he roam—
Knock when you will—he's sure to be at home.

VIII.

## THE FEMALE ORATORS.

NIGH London's famous Bridge a Gate more famed,
Stands, or once stood, from old Belinus named,
So judged Antiquity; and therein wrongs
A name, allusive strictly to *two Tongues**.
Her School hard by the Goddess Rhetoric opes,
And *gratis* deals to Oyster-wives her Tropes.
With Nereid green, green Nereid disputes,
Replies, rejoins, confutes, and still confutes.
One her coarse sense by metaphors expounds,
And one in literalities abounds;
In mood and figure these keep up the din.
Words multiply, and every word tells in.
Her hundred throats here bawling Slander strains;
And unclothed Venus to her tongue gives reins
In terms, which Demosthenic force outgo,
And baldest jests of foul-mouth'd Cicero.
Right in the midst great Ate keeps her stand,
And from her sovereign station taints the land.
Hence Pulpits rail; grave Senates learn to jar;
Quacks scold; and Billinsgate infects the Bar.

* *Bilinguis* in the Latin.

IX.

## ON A DEAF AND DUMB ARTIST*.

AND hath thy blameless life become
A prey to the devouring tomb?
A more mute silence hast thou known,
A deafness deeper than thine own,
While time was? and no friendly Muse,
That mark'd thy life, and knows thy dues,
Repair with quickening verse the breach,
And write thee into light and speech?
The Power, that made the Tongue, restrain'd
Thy lips from lies, and speeches feign'd;
Who made the Hearing, without wrong
Did rescue thine from Siren's song.
He let thee *see* the ways of men,
Which thou with pencil, not with pen,
Careful Beholder, down didst note,
And all their motley actions quote,
Thyself unstain'd the while. From look
Or gesture reading, more than *book*,
In letter'd pride thou took'st no part,
Contented with the Silent Art,
Thyself as silent. Might I be
As speechless, deaf, and good, as He!

## PINDARIC ODE TO THE TREAD-MILL.

I.

INSPIRE my spirit, Spirit of De Foe,
That sang the Pillory,
In loftier strains to show
A more sublime Machine
Than that, where thou wert seen,
With neck out-stretcht and shoulders ill awry,
Courting coarse plaudits from vile crowds below—
A most unseemly show!

II.

In such a place
Who could expose thy face,
Historiographer of deathless Crusoe!
That paint'st the strife
And all the naked ills of savage life,
Far above Rousseau?
Rather myself had stood
In that ignoble wood,
Bare to the mob, on holyday or high day.
If nought else could atone
For waggish libel,
I swear on Bible,
I would have spared him for thy sake alone,
Man Friday!

* Benjamin Ferrers—Died A. D. 1732.

III.

Our ancestors' were sour days,
Great Master of Romance!
A milder doom had fallen to thy chance
In our days:
Thy sole assignment
Some solitary confinement,
(Not worth thy care a carrot,)
Where in world-hidden cell
Thou thy own Crusoe might have acted well,
Only without the parrot;
By sure experience taught to know,
Whether the qualms thou makest him feel were
truly such or no.

IV.

But stay! methinks in statelier measure—
A more companionable pleasure—
I see thy steps the mighty Tread-Mill trace,
(The subject of my song,
Delay'd however long,)
And some of thine own race,
To keep thee company, thou bring'st with thee
There with thee go, [along.
Link'd in like sentence,
With regulated pace and footing slow,
Each old acquaintance,
Rogue—harlot—thief—that live to future ages;
Through many a labour'd tome,
Rankly embalm'd in thy too natural pages.
Faith, friend De Foe, thou art quite at home!
Not one of thy great offspring thou dost lack,
From pirate Singleton to pilfering Jack.
Here Flandrian Moll her brazen incest brags;
Vice-stript Roxana, penitent in rags,
There points to Amy, treading equal chimes,
The faithful handmaid to her faithless crimes.

V.

Incompetent my song to raise
To its just height thy praise,
Great Mill!
That by thy motion proper
(No thanks to wind, or sail, or working rill),
Grinding that stubborn corn, the Human will,
Turn'st out men's consciences,
That were begrimed before, as clean and sweet
As flour from purest wheat,
Into thy hopper.
All reformation short of thee but nonsense is,
Or human, or divine.

VI.

Compared with thee,
What are the labours of that Jumping Sect,
Which feeble laws connive at rather than respect?
Thou dost not bump,
Or jump,
But *walk* men into virtue; betwixt crime
And slow repentance giving breathing time
And leisure to be good;
Instructing with discretion demi-reps
How to direct their steps.

VII.

Thou best Philosopher made out of wood!
Not that which framed the tub,
Where sate the Cynic cub,
With nothing in his bosom sympathetic;
But from those groves derived, I deem,
Where Plato nursed his dream
Of immortality
Seeing that clearly
Thy system all is merely
Peripatetic.
Thou to thy pupils dost such lessons give
Of how to live
With temperance, sobriety, morality,
(A new art,)
That from thy school, by force of virtuous deeds,
Each Tyro now proceeds
A "Walking Stewart!"

## GOING OR GONE.

I.

Fine merry franions,
Wanton companions,
My days are even banyans
With thinking upon ye!
How Death, that last stinger,
Finis-writer, end-bringer,
Has laid his chill finger,
Or is laying on ye.

II.

There's rich Kitty Wheatley,
With footing it featly
That took me completely,
She sleeps in the Kirk House;
And poor Polly Perkin,
Whose Dad was still firking
The jolly ale firkin,
She's gone to the Work-house;

III.

Fine Gard'ner, Ben Carter
(In ten counties no smarter)
Has ta'en his departure
For Proserpine's orchards;
And Lily, postilion,
With cheeks of vermilion,
Is one of a million
That fill up the church-yards;

IV.

And, lusty as Dido,
Fat Clemitson's widow
Flits now a small shadow
By Stygian hid ford ;
And good Master Clapton
Has thirty years napt on
The ground he last hapt on,
Intomb'd by fair Widford ;

V.

And gallant Tom Dockwra,
Of Nature's finest crockery,
Now but thin air and mockery,
Lurks by Avernus,
Whose honest grasp of hand
Still, while his life did stand,
At friend's or foe's command,
Almost did burn us.

VI.

Roger de Coverley
Not more good man than he ;
Yet has he equally
Push'd for Cocytus,
With drivelling Worral,
And wicked old Dorrell,
'Gainst whom I've a quarrel,
Whose end might affright us !—

VII.

Kindly hearts have I known ;
Kindly hearts they are flown ;
Here and there if but one
Linger yet uneffaced,
Imbecile tottering elves,
Soon to be wreck'd on shelves,
These scarce are half themselves,
With age and care crazed.

VIII.

But this day Fanny Hutton
Her last dress has put on ;
Her fine lessons forgotten,
She died, as the dunce died ;
And prim Betsy Chambers,
Decay'd in her members,
No longer remembers
Things, as she once did ;

IX.

And prudent Miss Wither
Not in jest now doth *wither*,
And soon must go—whither
Nor I well, nor you know ;
Aud flaunting Miss Waller,
*That* soon must befall her,
Whence none can recall her,
Though proud once as Juno !

## FREE THOUGHTS ON SEVERAL EMINENT COMPOSERS.

Some cry up Haydn, some Mozart,
Just as the whim bites ; for my part,
I do not care a farthing candle
For either of them, or for Handel.—
Cannot a man live free and easy,
Without admiring Pergolesi ?
Or through the world with comfort go,
That never heard of Doctor Blow ?
So help me heaven, I hardly have ;
And yet I eat, and drink, and shave,
Like other people, if you watch it,
And know no more of stave or crotchet,
Than did the primitive Peruvians ;
Or those old ante-queer-diluvians
That lived in the unwash'd world with Jubal,
Before that dirty blacksmith Tubal
By stroke on anvil, or by summ'at,
Found out, to his great surprise, the gamut.
I care no more for Cimarosa,
Than he did for Salvator Rosa,
Being no painter ; and bad luck
Be mine, if I can bear that Gluck !
Old Tycho Brahe, and modern Herschel,
Had something in them ; but who's Purcel ?
The devil, with his foot so cloven,
For aught I care, may take Beethoven ;
And, if the bargain does not suit,
I'll throw him Weber in to boot.
There's not the splitting of a splinter
To choose 'twixt him last named, and Winter.
Of Doctor Pepusch old queen Dido
Knew just as much, God knows, as I do.
I would not go four miles to visit
Sebastian Bach ; (or Batch, which is it ?)
No more I would for Bononcini.
As for Novello, or Rossini,
I shall not say a word to grieve 'em,
Because they're living ; so I leave 'em.

# THE WIFE'S TRIAL;

OR,

## THE INTRUDING WIDOW.

### A Dramatic Poem.

FOUNDED ON MR. CRABBE'S TALE OF "THE CONFIDANT."

CHARACTERS.

MR. SELBY, *A Wiltshire Gentleman.*
KATHERINE, *Wife to Selby.*
LUCY, *Sister to Selby.*
MRS. FRAMPTON, *A Widow.*

SERVANTS.

SCENE—*at Mr. Selby's House, or in the grounds adjacent.*

SCENE—*A Library.*

MR. SELBY. KATHERINE.

SELBY. Do not too far mistake me, gentlest wife;
I meant to chide your virtues, not yourself,
And those too with allowance. I have not
Been blest by thy fair side with five white years
Of smooth and even wedlock, now to touch
With any strain of harshness on a string
Hath yielded me such music. 'Twas the quality
Of a too grateful nature in my Katherine,
That to the lame performance of some vows,
And common courtesies of man to wife,
Attributing too much, hath sometimes seem'd
To esteem as favours, what in that blest union
Are but reciprocal and trivial dues,
As fairly yours as mine: 'twas this I thought
Gently to reprehend.

KATH. In friendship's barter
The riches we exchange should hold some level,
And corresponding worth. Jewels for toys
Demand some thanks thrown in. You took me, sir,
To that blest haven of my peace, your bosom,
An orphan founder'd in the world's black storm.
Poor, you have made me rich; from lonely maiden,
Your cherish'd and your full-accompanied wife.

SELBY. But to divert the subject: Kate too fond,
I would not wrest your meanings; else that word
Accompanied, and full-accompanied too,
Might raise a doubt in some men, that their wives
Haply did think their company too long;
And over-company, we know by proof,
Is worse than no attendance.

KATH. I must guess,
You speak this of the Widow—

SELBY. 'Twas a bolt
At random shot; but if it hit, believe me,
I am most sorry to have wounded you
Through a friend's side. I know not how we have swerved
From our first talk. I was to caution you
Against this fault of a too grateful nature:
Which, for some girlish obligations past,
In that relenting season of the heart,
When slightest favours pass for benefits
Of endless binding, would entail upon you
An iron slavery of obsequious duty
To the proud will of an imperious woman.

KATH. The favours are not slight to her I owe.

SELBY. Slight or not slight, the tribute she exacts
Cancels all dues— [*A voice within*
even now I hear her call you
In such a tone, as lordliest mistresses
Expect a slave's attendance. Prithee, Kate,

Let her expect a brace of minutes or so.
Say, you are busy. Use her by degrees
To some less hard exactions.
KATH. I conjure you,
Detain me not. I will return—
SELBY. Sweet wife,
Use thy own pleasure— *Exit* KATHERINE.
but it troubles me.
A visit of three days, as was pretended,
Spun to ten tedious weeks, and no hint given
When she will go! I would this buxom Widow
Were a thought handsomer! I'd fairly try
My Katherine's constancy; make desperate love
In seeming earnest; and raise up such broils,
That she, not I, should be the first to warn
The insidious guest depart.

*Re-enter* KATHERINE.

So soon return'd!
What was our Widow's will?
KATH. A trifle, sir.
SELBY. Some toilet service—to adjust her head,
Or help to stick a pin in the right place—
KATH. Indeed 'twas none of these.
SELBY. Or new vamp up
The tarnish'd cloak she came in. I have seen her
Demand such service from thee, as her maid,
Twice told to do it, would blush angry-red,
And pack her few clothes up. Poor fool! fond slave.
And yet my dearest Kate!—This day at least
(It is our wedding-day) we spend in freedom,
And will forget our Widow.—Philip, our coach—
Why weeps my wife? You know, I promised you
An airing o'er the pleasant Hampshire downs
To the blest cottage on the green hill side,
Where first I told my love. I wonder much,
If the crimson parlour hath exchanged its hue
For colours not so welcome. Faded though it be,
It will not show less lovely than the tinge
Of this faint red, contending with the pale,
Where once the full-flush'd health gave to this cheek
An apt resemblance to the fruit's warm side,
That bears my Katherine's name.—
Our carriage, Philip.

*Enter a Servant.*

Now, Robin, what make you here?
SERVANT. May it please you,
The coachman has driven out with Mrs. Frampton.
SELBY. He had no orders—
SERVANT. None, sir, that I know of,
But from the lady, who expects some letter
At the next Post Town.
SELBY. Go, Robin. [*Exit Servant.*
How is this?
KATH. I came to tell you so, but fear'd your anger—
SELBY. It was ill done though of this Mistress Frampton,
This forward Widow. But a ride's poor loss
Imports not much. In to your chamber, love,
Where you with music may beguile the hour,
While I am tossing over dusty tomes,
Till our most reasonable friend returns.
KATH. I am all obedience. [*Exit* KATHERINE.
SELBY. Too obedient, Kate,
And to too many masters. I can hardly
On such a day as this refrain to speak
My sense of this injurious friend, this pest,
This household evil, this close-clinging fiend,
In rough terms to my wife. 'Death, my own servants
Controll'd above me! orders countermanded!
What next?
[*Servant enters and announces the Sister.*

*Enter* LUCY.

Sister! I know you are come to welcome
This day's return. 'Twas well done.
LUCY. You seem ruffled.
In years gone by this day was used to be
The smoothest of the year. Your honey turn'd
So soon to gall?
SELBY. Gall'd am I, and with cause,
And rid to death, yet cannot get a riddance,
Nay, scarce a ride, by this proud Widow's leave.
LUCY. Something you wrote me of a Mistress Frampton.
SELBY. She came at first a meek admitted guest,
Pretending a short stay; her whole deportment
Seem'd as of one obliged. A slender trunk,
The wardrobe of her scant and ancient clothing,
Bespoke no more. But in few days her dress,
Her looks, were proudly changed. And now she flaunts it
In jewels stolen or borrow'd from my wife;
Who owes her some strange service, of what nature
I must be kept in ignorance. Katherine's meek
And gentle spirit cowers beneath her eye,
As spell-bound by some witch.
LUCY. Some mystery hangs on it.
How bears she in her carriage towards yourself?
SELBY. As one who fears, and yet not greatly cares
For my displeasure. Sometimes I have thought,
A secret glance would tell me she could love,
If I but gave encouragement. Before me
She keeps some moderation; but is never
Closeted with my wife, but in the end
I find my Katherine in briny tears.
From the small chamber, where she first lodged,

The gradual fiend by specious wriggling arts
Has now ensconced herself in the best part
Of this large mansion ; calls the left wing her own ;
Commands my servants, equipage.—I hear
Her hated tread. What makes she back so soon?

*Enter* Mrs. Frampton.

Mrs. F. O, I am jolter'd, bruised, and shook to death,
With your vile Wiltshire roads. The villain Philip
Chose, on my conscience, the perversest tracks,
And stoniest hard lanes in all the county,
Till I was fain get out, and so walk back,
My errand unperform'd at Andover.

Lucy. And I shall love the knave for ever after. [*Aside.*

Mrs. F. A friend with you !

Selby. My eldest sister Lucy,
Come to congratulate this returning morn.—
Sister, my wife's friend, Mistress Frampton.

Mrs. F. Pray,
Be seated. For your brother's sake, you are welcome.
I had thought this day to have spent in homely fashion
With the good couple, to whose hospitality
I stand so far indebted. But your coming
Makes it a feast.

Lucy. She does the honours naturally— [*Aside.*

Selby. As if she were the mistress of the house— [*Aside.*

Mrs. F. I love to be at home with loving friends.
To stand on ceremony with obligations,
Is to restrain the obliger. That old coach, though,
Of yours jumbles one strangely.

Selby. I shall order
An equipage soon, more easy to you, madam—

Lucy. To drive her and her pride to Lucifer,
I hope he means. [*Aside.*

Mrs. F. I must go trim myself ; this humbled garb
Would shame a wedding-feast. I have your leave
For a short absence ?—and your Katherine—

Selby. You'll find her in her closet—

Mrs. F. Fare you well, then. [*Exit.*

Selby. How like you her assurance ?

Lucy. Even so well,
That if this Widow were my guest, not yours,
She should have coach enough, and scope to ride.
My merry groom should in a trice convey her
To Sarum Plain, and set her down at Stonehenge,
To pick her path through those antiques at leisure :
She should take sample of our Wiltshire flints.
O, be not lightly jealous ! nor surmise,
That to a wanton bold-faced thing like this
Your modest shrinking Katherine could impart
Secrets of any worth, especially
Secrets that touch'd your peace. If there be aught,
My life upon't, 'tis but some girlish story
Of a First Love : which even the boldest wife
Might modestly deny to a husband's ear,
Much more your timid and too sensitive Katherine.

Selby. I think it is no more ; and will dismiss
My further fears, if ever I have had such.

Lucy. Shall we go walk ? I'd see your gardens, brother ;
And how the new trees thrive, I recommended.
Your Katherine is engaged now—

Selby. I'll attend you. [*Exeunt.*

Scene.—*Servants' Hall.*

Housekeeper, Philip, and others, *laughing.*

Housekeeper. Our Lady's guest, since her short ride, seems ruffled,
And somewhat in disorder. Philip, Philip,
I do suspect some roguery. Your mad tricks
Will some day cost you a good place, I warrant.

Philip. Good Mistress Jane, our serious housekeeper,
And sage Duenna to the maids and scullions,
We must have leave to laugh ; our brains are younger,
And undisturb'd with care of keys and pantries.
We are wild things.

Butler. Good Philip, tell us all.

All. Ay, as you live, tell, tell—

Philip. Mad fellows, you shall have it.
The Widow's bell rang lustily and loud—

Butler. I think that no one can mistake her ringing.

Waiting-maid. Our Lady's ring is soft sweet music to it,
More of entreaty hath it than command.

Philip. I lose my story, if you interrupt me thus.
The bell, I say, rang fiercely ; and a voice
More shrill than bell, call'd out for "Coachman Philip !"
I straight obey'd, as 'tis my name and office.
"Drive me," quoth she, "to the next market town,
Where I have hope of letters." I made haste ;
Put to the horses, saw her safely coach'd,
And drove her—

Waiting-maid.—By the straight high road to I guess— [Andover,

Philip. Pray, warrant things within your knowledge,
Good Mistress Abigail ; look to your dressings,
And leave the skill in horses to the coachman.

Butler. He'll have his humour ; best not interrupt him.

PHILIP. 'Tis market-day, thought I; and the poor beasts,
Meeting such droves of cattle and of people,
May take a fright; so down the lane I trundled,
Where Goodman Dobson's crazy mare was founder'd,
And where the flints were biggest, and ruts widest,
By ups and downs, and such bone-cracking motions
We flounder'd on a furlong, till my madam,
In policy, to save the few joints left her,
Betook her to her feet, and there we parted.

ALL. Ha! ha! ha!

BUTLER. Hang her, 'tis pity such as she should ride.

WAITING-MAID. I think she is a witch; I have tired myself out
With sticking pins in her pillow; still she 'scapes them—

BUTLER. And I with helping her to mum for claret,
But never yet could cheat her dainty palate.

HOUSEKEEPER. Well, well, she is the guest of our good Mistress,
And so should be respected. Though, I think,
Our master cares not for her company,
He would ill brook we should express so much,
By rude discourtesies, and short attendance,
Being but servants. *(A Bell rings furiously.)*
'Tis her bell speaks now;
Good, good, bestir yourselves: who knows who's wanted?

BUTLER. But 'twas a merry trick of Philip coachman. *[Exeunt.*

SCENE—*Mrs. Selby's Chamber.*

MRS. FRAMPTON, KATHERINE, *working.*

MRS. F. I am thinking, child, how contrary our fates
Have traced our lots through life.—Another needle;
This works untowardly.—An heiress born
To splendid prospects, at our common school
I was as one above you all, not of you;
Had my distinct prerogatives; my freedoms,
Denied to you. Pray, listen—

KATH. I must hear,
What you are pleased to speak!—How my heart sinks here! *[Aside.*

MRS. F. My chamber to myself, my separate maid,
My coach, and so forth.—Not that needle, simple one,
With the great staring eye fit for a Cyclops!
Mine own are not so blinded with their griefs,
But I could make a shift to thread a smaller.
A cable or a camel might go through this,
And never strain for the passage.

KATH. I will fit you.—
Intolerable tyranny! *[Aside.*

MRS. F. Quick, quick;
You were not once so slack.—As I was saying,
Not a young thing among ye, but observed me
Above the mistress. Who but I was sought to
In all your dangers, all your little difficulties,
Your girlish scrapes? I was the scape-goat still
To fetch you off; kept all your secrets, some,
Perhaps, since then—

KATH. No more of that, for mercy,
If you'd not have me, sinking at your feet,
Cleave the cold earth for comfort. *[Kneels.*

MRS. F. This to me?
This posture to your friend had better suited
The orphan Katherine in her humble school-days
To the *then* rich heiress, than the wife of Selby,
Of wealthy Mr. Selby,
To the poor widow Frampton, sunk as she is.
Come, come,
'Twas something, or 'twas nothing, that I said
I did not mean to fright you, sweetest bed-fellow!
You once were so, but Selby now engrosses you.
I'll make him give you up a night or so;
In faith I will: that we may lie, and talk
Old tricks of school-days over.

KATH. Hear me, madam—

MRS. F. Not by that name. Your friend—

KATH. My truest friend,
And saviour of my honour!

MRS. F. This sounds better;
You still shall find me such.

KATH. That you have graced
Our poor house with your presence hitherto,
Has been my greatest comfort, the sole solace
Of my forlorn and hardly guess'd estate.
You have been pleased
To accept some trivial hospitalities,
In part of payment of a long arrear
I owe to you, no less than for my life.

MRS. F. You speak my services too large.

KATH. Nay, less;
For what an abject thing were life to me
Without your silence on my dreadful secret!
And I would wish the league we have renew'd
Might be perpetual—

MRS. F. Have a care, fine madam! *[Aside.*

KATH. That one house still might hold us. But my husband
Has shown himself of late—

MRS. F. How, Mistress Selby!

KATH. Not, not impatient. You misconstrue him

He honours, and he loves, nay, he must love
The friend of his wife's youth. But there are
In which— [moods
MRS. F. I understand you;—in which husbands
And wives that love, may wish to be aloue,
To nurse the tender fits of new-born dalliance,
After a five years' wedlock.
KATH. Was that well,
Or charitably put? do these pale cheeks
Proclaim a wanton blood? This wasting form
Seem a fit theatre for Levity
To play his love-tricks on; and act such follies,
As even in Affection's first bland Moon
Have less of grace than pardon in best wedlocks?
I was about to say, that there are times,
When the most frank and sociable man
May surfeit on most loved society,
Preferring loneness rather—
MRS. F. To my company—
KATH. Ay, yours, or mine, or any one's. Nay, take
Not this unto yourself. Even in the newness
Of our first married loves 'twas sometimes so.
For solitude, I have heard my Selby say,
Is to the mind as rest to the corporal functions;
And he would call it oft, the *day's soft sleep.*
MRS. F. What is your drift? and whereto tends this speech,
Rhetorically labour'd?
KATH. That you would
Abstain but from our house a month, a week;
I make request but for a single day.
MRS. F. A month, a week, a day! A single hour
Is every week, and month, and the long year,
And all the years to come! My footing here
Slipt once, recovers never. From the state
Of gilded roofs, attendance, luxuries,
Parks, gardens, sauntering walks, or wholesome rides,
To the bare cottage on the withering moor,
Where I myself am servant to myself,
Or only waited on by blackest thoughts—
I sink, if this be so. No; here I sit.
KATH. Then I am lost for ever!
[*Sinks at her feet—curtain drops.*

SCENE—*An Apartment contiguous to the last.*

SELBY, *as if listening.*

SELBY. The sounds have died away. What am I changed to?
What do I here, list'ning like to an abject,
Or heartless wittol, that must hear no good,
If he hear aught? "This shall to the ear of your husband."
It was the Widow's word. I guess'd some mystery,
And the solution with a vengeance comes.
What can my wife have left untold to me,
That must be told by proxy? I begin
To call in doubt the course of her life past
Under my very eyes. She hath not been good,
Not virtuous, not discreet; she hath not outrun
My wishes still with prompt and meek observance.
Perhaps she is not fair, sweet voiced; her eyes
Not like the dove's; all this as well may be,
As that she should entreasure up a secret
In the peculiar closet of her breast,
And grudge it to my ear. It is my right
To claim the halves in any truth she owns,
As much as in the babe I have by her;
Upon whose face henceforth I fear to look,
Lest I should fancy in its innocent brow
Some strange shame written.

*Enter* LUCY.

Sister, an anxious word with you.
From out the chamber, where my wife but now
Held talk with her encroaching friend, I heard
(Not of set purpose hearkning, but by chance)
A voice of chiding, answer'd by a tone
Of replication, such as the meek dove
Makes, when the kite has clutch'd her. The high Widow
Was loud and stormy. I distinctly heard
One threat pronounced—"Your husband shall know all."
I am no listener, sister; and I hold
A secret, got by such unmanly shift,
The pitiful'st of thefts; but what mine ear,
I not intending it, receives perforce,
I count my lawful prize. Some subtle meaning
Lurks in this fiend's behaviour; which, by force,
Or fraud, I must make mine.
LUCY. The gentlest means
Are still the wisest. What if you should press
Your wife to a disclosure!
SELBY. I have tried
All gentler means; thrown out low hints, which, though
Merely suggestions still, have never fail'd
To blanch her cheek with fears. Roughlier to insist,
Would be to kill, where I but meant to heal.
LUCY. Your own description gave that Widow
As one not much precise, nor over coy, [out
And nice to listen to a suit of love.
What if you feign'd a courtship, putting on,
(To work the secret from her easy faith)
For honest ends, a most dishonest seeming?
SELBY. I see your drift, and partly meet your counsel.

But must it not in me appear prodigious,
To say the least, unnatural and suspicious,
To move hot love, where I have shown cool scorn,
And undissembled looks of blank aversion?

LUCY. Vain woman is the dupe of her own charms,
And easily credits the resistless power
That in besieging beauty lies, to cast down
The slight-built fortress of a casual hate.

SELBY. I am resolved—

LUCY. Success attend your wooing!

SELBY. And I'll about it roundly, my wise sister.
[*Exeunt.*

SCENE—*The Library.*

MR. SELBY. MRS. FRAMPTON.

SELBY. A fortunate encounter, Mistress Frampton.
My purpose was, if you could spare so much
From your sweet leisure, a few words in private.

MRS. F. What mean his alter'd tones? These looks to me,
Whose glances yet he has repell'd with coolness?
Is the wind changed? I'll veer about with it,
And meet him in all fashions. [*Aside.*
All my leisure,
Feebly bestow'd upon my kind friends here,
Would not express a tithe of the obligements
I every hour incur.

SELBY. No more of that.
I know not why, my wife hath lost of late
Much of her cheerful spirits.

MRS. F. It was my topic
To-day; and every day, and all day long,
I still am chiding with her. "Child," I said,
And said it pretty roundly—it may be
I was too peremptory—we elder school-fellows,
Presuming on the advantage of a year
Or two, which, in that tender time, seem'd much,
In after years, much like to elder sisters,
Are prone to keep the authoritative style,
When time has made the difference most ridiculous—

SELBY. The observation's shrewd.

MRS. F. "Child," I was saying,
"If some wives had obtain'd a lot like yours,"
And then perhaps I sigh'd, "they would not sit
In corners moping, like to sullen moppets
That want their will, but dry their eyes, and look
Their cheerful husbands in the face," perhaps
I said, their Selby's, "with proportion'd looks
Of honest joy."

SELBY. You do suspect no jealousy?

MRS. F. What is his import? Whereto tends his speech? [*Aside.*
Of whom, or what, should she be jealous, sir?

SELBY. I do not know, but women have their fancies;
And underneath a cold indifference,
Or show of some distaste, husbands have mask'd
A growing fondness for a female friend,
Which the wife's eye was sharp enough to see,
Before the friend had wit to find it out.
You do not quit us soon?

MRS. F. 'Tis as I find;
Your Katherine profits by my lessons, sir.—
Means this man honest? Is there no deceit?
[*Aside.*

SELBY. She cannot choose.—Well, well, I have been thinking,
And if the matter were to do again—

MRS. F. What matter, sir?

SELBY. This idle bond of wedlock!
These sour-sweet briars, fetters of harsh silk;
I might have made, I do not say a better,
But a more fit choice in a wife.

MRS. F. The parch'd ground,
In hottest Julys, drinks not in the showers
More greedily, than I his words! [*Aside.*

SELBY. My humour
Is to be frank and jovial; and that man
Affects me best, who most reflects me in
My most free temper.

MRS. F. Were you free to choose,
As jestingly I'll put the supposition,
Without a thought reflecting on your Katherine,
What sort of Woman would you make your choice?

SELBY. I like your humour and will meet your jest.
She should be one about my Katherine's age;
But not so old, by some ten years, in gravity.
One that would meet my mirth, sometimes outrun
No muling, pining moppet, as you said, [it;
Nor moping maid, that I must still be teaching
The freedoms of a wife all her life after:
But one, that, having worn the chain before,
(And worn it lightly, as report gave out,)
Enfranchised from it by her poor fool's death,
Took it not so to heart that I need dread
To die myself, for fear a second time
To wet a widow's eye.

MRS. F. Some widows, sir,
Hearing you talk so wildly, would be apt
To put strange misconstruction on your words,
As aiming at a Turkish liberty,
Where the free husband hath his several mates,
His Penseroso, his Allegro wife,
To suit his sober, or his frolic fit.

SELBY. How judge you of that latitude?

MRS. F As one
In European customs bred must judge. Had I
Been born a native of the liberal East,
I might have thought as they do. Yet I knew

A married man that took a second wife,
And (the man's circumstances duly weigh'd
With all their bearings) the considerate world
Nor much approved, nor much condemn'd the deed.

SELBY. You move my wonder strangely. Pray, proceed.

MRS. F. An eye of wanton liking he had placed
Upon a Widow, who liked him again,
But stood on terms of honourable love,
And scrupled wronging his most virtuous wife—
When to their ears a lucky rumour ran,
That this demure and saintly-seeming wife
Had a first husband living; with the which
Being question'd, she but faintly could deny.
"A priest indeed there was; some words had pass'd,
But scarce amounting to a marriage rite.
Her friend was absent; she supposed him dead;
And, seven years parted, both were free to choose."

SELBY. What did the indiguant husband? Did he not
With violent handlings stigmatise the cheek
Of the deceiving wife, who had entail'd
Shame on their innocent babe?

MRS. F. He neither tore
His wife's locks nor his own; but wisely weighing
His own offence with hers in equal poise,
And woman's weakness 'gainst the strength of man,
Came to a calm and witty compromise.
He coolly took his gay-faced widow home,
Made her his second wife; and still the first
Lost few or none of her prerogatives.
The servants call'd her mistress still; she kept
The keys, and had the total ordering
Of the house affairs; and some slight toys excepted,
Was all a moderate wife would wish to be.

SELBY. A tale full of dramatic incident!—
And if a man should put it in a play,
How should he name the parties?

MRS. F. The man's name
Through time I have forgot—the widow's too;—
But his first wife's first name, her maiden one,
Was—not unlike to *that* your Katherine bore,
Before she took the honour'd style of Selby.

SELBY. A dangerous meaning in your riddle lurks.
One knot is yet unsolved; that told, this strange
And most mysterious drama ends. The name
Of that first husband—

*Enter* LUCY.

MRS. F. Sir, your pardon—
The allegory fits your private car.
Some half hour hence, in the garden's secret walk,
We shall have leisure. [*Exit.*

SELBY. Sister, whence come you?

LUCY. From your poor Katherine's chamber, where she droops
In sad presageful thoughts, and sighs, and weeps,
And seems to pray by turns. At times she looks
As she would pour her secret in my bosom—
Then starts, as I have seen her at the mention
Of some immodest act. At her request,
I left her on her knees.

SELBY. The fittest posture;
For great has been her fault to Heaven and me.
She married me, with a first husband living,
Or not known not to be so, which, in the judgment
Of any but indifferent honesty,
Must be esteem'd the same. The shallow Widow,
Caught by my art, under a riddling veil
Too thin to hide her meaning, hath confess'd all.
Your coming in broke off the conference,
When she was ripe to tell the fatal *name*
That seals my wedded doom.

LUCY. Was she so forward
To pour her hateful meanings in your ear
At the first hint?

SELBY. Her newly flatter'd hopes
Array'd themselves at first in forms of doubt;
And with a female caution she stood off
Awhile to read the meaning of my suit,
Which with such honest seeming I enforced,
That her cold scruples soon gave way; and now
She rests prepared, as mistress or as wife,
To seize the place of her betrayed friend—
My much offending, but more suffering, Katherine.

LUCY. Into what labyrinth of fearful shapes
My simple project has conducted you—
Were but my wit as skilful to invent
A clue to lead you forth!—I call to mind
A letter which your wife received from the Cape,
Soon after you were married, with some circum-[stances
Of mystery too.

SELBY. I well remember it.
That letter did confirm the truth (she said)
Of a friend's death, which she had long fear'd true,
But knew not for a fact. A youth of promise
She gave him out—a hot adventurous spirit—
That had set sail in quest of golden dreams,
And cities in the heart of Central Afric:
But named no names, nor did I care to press
My question further, in the passionate grief
She show'd at the receipt. Might this be he?

LUCY. Tears were not all. When that first shower was past,
With clasped hands she raised her eyes to Heav'n,
As if in thankfulness for some escape,
Or strange deliverance, in the news implied,
Which sweeten'd that sad news.

SELBY. Something of that
I noted also—

LUCY. In her closet once,
Seeking some other trifle, I espied
A ring, in mournful characters deciphering
The death of "Robert Halford, aged two
And twenty." Brother, I am not given
To the confident use of wagers, which I hold
Unseemly in a woman's argument;
But I am strangely tempted now to risk
A thousand pounds out of my patrimony,
(And let my future husband look to it,
If it be lost,) that this immodest Widow
Shall name the name that tallies with that ring.

SELBY. That wager lost, I should be rich indeed—
Rich in my rescued Kate—rich in my honour,
Which now was bankrupt. Sister, I accept
Your merry wager, with an aching heart
For very fear of winning. 'Tis the hour
That I should meet my Widow in the walk,
The south side of the garden. On some pretence
Lure forth my Wife that way, that she may witness
Our seeming courtship. Keep us still in sight,
Yourselves unseen; and by some sign I'll give,
(A finger held up, or a kerchief waved,)
You'll know your wager won—then break upon us,
As if by chance.

LUCY. I apprehend your meaning—

SELBY. And may you prove a true Cassandra here,
Though my poor acres smart for't, wagering sister! [*Exeunt.*

SCENE—*Mrs. Selby's Chamber.*

MRS. FRAMPTON. KATHERINE.

MRS. F. Did I express myself in terms so strong?

KATH. As nothing could have more affrighted me.

MRS. F. Think it a hurt friend's jest, in retribution
Of a suspected cooling hospitality.
And, for my staying here or going hence,
(Now I remember something of our argument),
Selby and I can settle that between us.
You look amazed. What if your husband, child,
Himself has courted me to stay?

KATH. You move
My wonder and my pleasure equally.

MRS. F. Yes, courted me to stay, waved all objections,
Made it a favour to yourselves; not me,
His troublesome guest, as you surmised. Child,
When I recall his flattering welcome, I [child,
Begin to think the burden of my presence
Was—

KATH. What, for Heaven—

MRS. F. A little, little spice
Of jealousy—that's all—an honest pretext,
No wife need blush for. Say that you should see,
(As oftentimes we widows take such freedoms,
Yet still on this side virtue,) in a jest
Your husband pat me on the cheek, or steal
A kiss, while you were by,—not else, for virtue's sake.

KATH. I could endure all this, thinking my husband
Meant it in sport—

MRS. F. But if in downright earnest
(Putting myself out of the question here)
Your Selby, as I partly do suspect,
Own'd a divided heart—

KATH. My own would break—

MRS. F. Why, what a blind and witless fool it is,
That will not see its gains, its infinite gains—

KATH. Gain in a loss,
Or mirth in utter desolation!

MRS. F. He doting on a face—suppose it mine,
Or any other's tolerably fair—
What need you care about a senseless secret?

KATH. Perplex'd and fearful woman! I in part
Fathom your dangerous meaning. You have broke
The worse than iron band, fretting the soul,
By which you held me captive. Whether my husband
*Is* what you gave him out, or your fool'd fancy
But dreams he is so, either way I am free.

MRS. F. It talks it bravely, blazons out its shame;
A very heroine while on its knees;
Rowe's Penitent, an absolute Calista!

KATH. Not to thy wretched self these tears are falling;
But to my husband, and offended heaven,
Some drops are due—and then I sleep in peace,
Relieved from frightful dreams, my dreams though sad. [*Exit.*

MRS. F. I have gone too far. Who knows but in this mood
She may forestall my story, win on Selby
By a frank confession?—and the time draws on
For our appointed meeting. The game's desperate,
For which I play. A moment's difference
May make it hers or mine. I fly to meet him. [*Exit.*

SCENE—*A Garden.*

MR. SELBY. MRS. FRAMPTON.

SELBY. I am not so ill a guesser, Mrs. Frampton,
Not to conjecture, that some passages
In your unfinish'd story, rightly interpreted,
Glanced at my bosom's peace;
You knew my wife!

MRS. F. Even from her earliest school days—
What of that?
Or how is she concern'd in my fine riddles,
Framed for the hour's amusement?
SELBY. By my *hopes*
Of my new interest conceived in you,
And by the honest passion of my heart,
Which not obliquely I to you did hint;
Come from the clouds of misty allegory,
And in plain language let me hear the worst.
Stand I disgraced or no?
MRS. F. Then, by *my* hopes
Of my new interest conceived in you,
And by the kindling passion in *my* breast,
Which through my riddles you had almost read,
Adjured so strongly, I will tell you all.
In her school years, then bordering on fifteen,
Or haply not much past, she loved a youth—
SELBY. My most ingenuous Widow—
MRS. F. Met him oft
By stealth, where I still of the party was—
SELBY. Prime confidante to all the school, I warrant,
And general go-between— [*Aside.*
MRS. F. One morn he came
In breathless haste. "The ship was under sail,
Or in few hours would be, that must convey
Him and his destinies to barbarous shores,
Where, should he perish by inglorious hands,
It would be consolation in his death
To have call'd his Katherine *his.*"
SELBY. Thus far the story
Tallies with what I hoped. [*Aside.*
MRS. F. Wavering between
The doubt of doing wrong, and losing him;
And my dissuasions not o'er hotly urged,
Whom he had flatter'd with the bride-maid's part;—
SELBY. I owe my subtle Widow, then, for this. [*Aside.*
MRS. F. Briefly, we went to church. The ceremony
Scarcely was huddled over, and the ring
Yet cold upon her finger, when they parted—
He to his ship; and we to school got back,
Scarce miss'd, before the dinner-bell could ring.
SELBY. And from that hour—
MRS. F. Nor sight, nor news of him,
For aught that I could hear, she e'er obtain'd.
SELBY. Like to a man that hovers in suspense
Over a letter just received, on which
The black seal hath impress'd its ominous token,
Whether to open it or no, so I
Suspended stand, whether to press my fate
Further, or check ill curiosity,
That tempts me to more loss.—The name, the name
Of this fine youth?
MRS. F. What boots it, if 'twere told?
SELBY. Now by our loves,
And by my hopes of happier wedlocks, some day
To be accomplish'd, give me his name!
MRS. F. 'Tis no such serious matter. It was—
Huntingdon.
SELBY. How have three little syllables pluck'd from me
A world of countless hopes!— [*Aside.*
Evasive Widow.
MRS. F. How, sir!—I like not this. [*Aside.*
SELBY. No, no, I meant
Nothing but good to thee. That other woman,
How shall I call her but evasive, false,
And treacherous?—by the trust I place in thee,
Tell me, and tell me truly, was the name
As you pronounced it?
MRS. F. Huntingdon—the name,
Which his paternal grandfather assumed,
Together with the estates of a remote
Kinsman: but our high-spirited youth—
SELBY. Yes—
MRS. F. Disdaining
For sordid pelf to truck the family honours,
At risk of the lost estates, resumed the old style,
And answer'd only to the name of—
SELBY. What—
MRS. F. Of Halford—
SELBY. A Huntingdon to Halford changed so soon!
Why, then I see, a witch hath her good spells,
As well as bad, and can by a backward charm
Unruffle the foul storm she has just been raising.
[*Aside. He makes the signal.*
My frank, fair-spoken Widow! let this kiss,
Which yet aspires no higher, speak my thanks,
Till I can think on greater.

*Enter* LUCY *and* KATHERINE.

MRS. F. Interrupted!
SELBY. My sister here! and see, where with her comes
My serpent gliding in an angel's form,
To taint the new-born Eden of our joys.
Why should we fear them? We'll not stir a foot,
Nor coy it for their pleasures.
[*He courts the Widow.*
LUCY (*to Katherine*). This your free,
And sweet ingenuous confession, binds me
For ever to you and it shall go hard,
But it shall fetch you back your husband's heart,
That now seems blindly straying; or at worst,
In me you have still a sister.—Some wives, brother,
Would think it strange to catch their husbands thus
Alone with a trim widow; but your Katherine
Is arm'd, I think, with patience.

KATH. I am fortified
With knowledge of self-faults to endure worse wrongs,
If they be wrongs, than he can lay upon me;
Even to look on, and see him sue in earnest,
As now I think he does it but in seeming,
To that ill woman.

SELBY. Good words, gentle Kate,
And not a thought irreverent of our Widow.
Why 'twere unmannerly at any time,
But most uncourteous on our wedding day,
When we should show most hospitable.—Some wine! [*Wine is brought.*
I am for sports. And now I do remember,
The old Egyptians at their banquets placed
A charnel sight of dead men's skulls before them,
With images of cold mortality,
To temper their fierce joys when they grew rampant.
I like the custom well: and ere we crown
With freer mirth the day, I shall propose,
In calmest recollection of our spirits,
We drink the solemn 'Memory of the dead'—

MRS. F. Or the supposed dead— [*Aside to him.*

SELBY. Pledge me, good wife— [*She fills.*
Nay, higher yet, till the brimm'd cup swell o'er.

KATH. I catch the awful import of your words;
And, though I could accuse you of unkindness,
Yet as your lawful and obedient wife,
While that name lasts (as I perceive it fading,
Nor I much longer may have leave to use it)
I calmly take the office you impose;
And on my knees, imploring their forgiveness,
Whom I in heaven or earth may have offended,
Exempt from starting tears, and woman's weakness,
I pledge you, sir—The Memory of the Dead! [*She drinks kneeling.*

SELBY. 'Tis gently and discreetly said, and like
My former loving Kate.

MRS. F. Does he relent? [*Aside.*

SELBY. That ceremony past, we give the day
To unabated sport. And, in requital
Of certain stories, and quaint allegories,
Which my rare Widow hath been telling to me
To raise my morning mirth, if she will lend
Her patient hearing, I will here recite
A Parable; and, the more to suit her taste,
The scene is laid in the East.

MRS. F. I long to hear it.
Some tale, to fit his wife. [*Aside.*

KATH. Now, comes my TRIAL.

LUCY. The hour of your deliverance is at hand,
If I presage right. Bear up, gentlest sister.

SELBY. "The sultan Haroun"—Stay—O now I have it—

"The Caliph Haroun in his orchards had
A fruit-tree, bearing such delicious fruits,
That he reserved them for his proper gust;
And through the Palace it was death proclaim'd
To any one that should purloin the same."

MRS. F. A heavy penance for so light a fault—

SELBY. Pray you, be silent, else you put me out.
"A crafty page, that for advantage watch'd,
Detected in the act a brother page,
Of his own years, that was his bosom friend;
And thenceforth he became that other's lord,
And like a tyrant he demean'd himself,
Laid forced exactions on his fellow's purse;
And when that poor means fail'd held o'er his head
Threats of impending death in hideous forms;
Till the small culprit on his nightly couch
Dream'd of strange pains, and felt his body writhe
In tortuous pangs around the impaling stake."

MRS. F. I like not this beginning—

SELBY. Pray you, attend.
"The Secret, like a night-hag, rid his sleeps,
And took the youthful pleasures from his days,
And chased the youthful smoothness from his brow,
That from a rose-cheek'd boy he waned and waned
To a pale skeleton of what he was;
And would have died, but for one lucky chance."

KATH. Oh!

MRS. F. Your wife—she faints—some cordial—smell to this.

SELBY. Stand off. My sister best will do that office.

MRS. F. Are all his tempting speeches come to this? [*Aside.*

SELBY. What ail'd my wife?

KATH. A warning faintness, sir,
Seized on my spirits, when you came to where
You said "a lucky chance." I am better now:
Please you go on.

SELBY. The sequel shall be brief.

KATH. But, brief, or long, I feel my fate hangs on it. [*Aside.*

SELBY. "One morn the Caliph, in a covert hid,
Close by an arbour where the two boys talk'd,
(As oft, we read, that Eastern sovereigns
Would play the eaves-dropper, to learn the truth,
Imperfectly received from mouths of slaves,)
O'erheard their dialogue; and heard enough
To judge aright the cause, and know his cue.
The following day a Cadi was despatch'd
To summon both before the judgment seat;
The lickerish culprit, almost dead with fear,
And the informing friend, who readily,
Fired with fair promises of large reward,
And Caliph's love, the hateful truth disclosed."

MRS. F. What did the Caliph to the offending
That had so grossly err'd? [boy

SELBY. His sceptred hand,
He forth in token of forgiveness stretch'd,
And clapp'd his cheeks, and courted him with gifts,
And he became once more his favourite page.

MRS. F. But for that other—

SELBY. He dismiss'd him straight,
From dreams of grandeur and of Caliph's love,
To the bare cottage on the withering moor,
Where friends, turn'd fiends, and hollow confidants,
And widows, hide, who in a husband's ear
Pour baneful truths, but tell not all the truth;
And told him not that Robin Halford died
Some moons before *his* marriage-bells were rung.
Too near dishonour hast thou trod, dear wife,
And on a dangerous cast our fates were set;
But Heav'n, that will'd our wedlock to be blest,
Hath interposed to save it gracious too.
Your penance is—to dress your cheek in smiles,
And to be once again my merry Kate.—
Sister, your hand,
Your wager won makes me a happy man,
Though poorer, Heav'n knows, by a thousand pounds.
The sky clears up after a dubious day.
Widow, your hand. I read a penitence
In this dejected brow; and in this shame
Your fault is buried. You shall in with us,
And, if it please you, taste our nuptial fare:
For, till this moment, I can joyful say
Was never truly Selby's Wedding Day.

THE END.

# ROSAMUND GRAY,

&c.

TO

## MARTIN CHARLES BURNEY, ESQ.

FORGIVE me, BURNEY, if to thee these late
And hasty products of a critic pen,
Thyself no common judge of books and men,
In feeling of thy worth I dedicate.
My *verse* was offered to an older friend;
The humbler *prose* has fallen to thy share:
Nor could I miss the occasion to declare,
What spoken in thy presence must offend—
That, set aside some few capriccs wild,
Those humourous clouds that flit o'er brightest days,
In all my threadings of this worldly maze,
(And I have watched thee almost from a child,)
Free from self-seeking, envy, low design,
I have not found a whiter soul than thine.

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# ROSAMUND GRAY.

## CHAPTER I.

It was noontide. The sun was very hot. An old gentlewoman sat spinning in a little arbour at the door of her cottage. She was blind; and her grand-daughter was reading the Bible to her. The old lady had just left her work, to attend to the story of Ruth.

"Orpah kissed her mother-in-law; but Ruth clave unto her." It was a passage she could not let pass without a *comment*. The moral she drew from it was not very *new*, to be sure. The girl had heard it a hundred times before—and a hundred times more she could have heard it, without suspecting it to be tedious. Rosamund loved her grandmother.

The old lady loved Rosamund too; and she had reason for so doing. Rosamund was to her at once a child and a servant. She had only *her* left in the world. They two lived together.

They had once known better days. The story of Rosamund's parents, their failure, their folly, and distresses, may be told another time. Our tale hath grief enough in it.

It was now about a year and a half since old Margaret Gray had sold off all her effects, to pay the debts of Rosamund's father—just after the mother had died of a broken heart; for her husband had fled his country to hide his shame in a foreign land. At that period the old lady retired to a small cottage in the village of Widford in Hertfordshire.

Rosamund, in her thirteenth year, was left destitute, without fortune or friends: she went with her grandmother. In all this time she had served her faithfully and lovingly.

Old Margaret Gray, when she first came into these parts, had eyes, and could see. The neighbours said, they had been dimmed by weeping: be that as it may, she was latterly grown quite blind. "God is very good to us, child; I can *feel* you yet." This she would sometimes say; and we need not wonder to hear, that Rosamund clave unto her grandmother

Margaret retained a spirit unbroken by calamity. There was a principle *within*, which it seemed as if no outward circumstances could reach. It was a *religious* principle, and she had taught it to Rosamund; for the girl had mostly resided with her grandmother from her earliest years. Indeed she had taught her all that she knew herself; and the old lady's knowledge did not extend a vast way.

Margaret had drawn her maxims from observation; and a pretty long experience in life had contributed to make her, at times, a little *positive:* but Rosamund never argued with her grandmother.

Their library consisted chiefly in a large family Bible, with notes and expositions by various learned expositors, from Bishop Jewell downwards.

This might never be suffered to lie about like other books, but was kept constantly wrapt up in a handsome case of green velvet, with gold tassels—the only relic of departed grandeur they had brought with them to the cottage—everything else of value had been sold off for the purpose above-mentioned.

This Bible Rosamund, when a child, had never dared to open without permission; and even

yet, from habit, continued the custom. Margaret had parted with none of her *authority;* indeed it was never exerted with much harshness; and happy was Rosamund, though a girl grown, when she could obtain leave to read her Bible. It was a treasure too valuable for an indiscriminate use; and Margaret still pointed out to her grand-daughter *where to read.*

Besides this, they had the "Complete Angler, or Contemplative Man's Recreation," with cuts —"Pilgrim's Progress," the first part — a Cookery Book, with a few dry sprigs of rosemary and lavender stuck here and there between the leaves, (I suppose, to point to some of the old lady's most favourite receipts,) and there was "Wither's Emblems," an old book, and quaint. The old-fashioned pictures in this last book were among the first exciters of the infant Rosamund's curiosity. Her contemplation had fed upon them in rather older years.

Rosamund had not read many books besides these; or if any, they had been only occasional companions: these were to Rosamund as old friends, that she had long known. I know not whether the peculiar cast of her mind might not be traced, in part, to a tincture she had received, early in life, from Walton and Wither, from John Bunyan and her Bible.

Rosamund's mind was pensive and reflective, rather than what passes usually for *clever* or *acute.* From a child she was remarkably shy and thoughtful—this was taken for stupidity and want of feeling; and the child has been sometimes whipt for being a *stubborn thing,* when her little heart was almost bursting with affection.

Even now her grandmother would often reprove her, when she found her too grave or melancholy; give her sprightly lectures about good-humour and rational mirth; and not unfrequently fall a-crying herself, to the great discredit of her lecture. Those tears endeared her the more to Rosamund.

Margaret would say, "Child, I love you to cry, when I think you are only remembering your poor dear father and mother;—I would have you think about them sometimes—it would be strange if you did not; but I fear, Rosamund—I fear, girl, you sometimes think too deeply about your own situation and poor prospects in life. When you do so, you do wrong—remember the naughty rich man in the parable. He never had any good thoughts about God, and his religion: and that might have been your case."

Rosamund, at these times, could not reply to her; she was not in the habit of *arguing* with her grandmother; so she was quite silent on these occasions—or else the girl knew well enough herself, that she had only been sad to think of the desolate condition of her best friend, to see her, in her old age, so infirm and blind. But she had never been used to make excuses, when the old lady said she was doing wrong.

The neighbours were all very kind to them. The veriest rustics never passed them without a bow, or a pulling off of the hat—some show of courtesy, awkward indeed, but affectionate—with a "Good-morrow, madam," or "young madam," as it might happen.

Rude and savage natures, who seem born with a propensity to express contempt for anything that looks like prosperity, yet felt respect for its declining lustre.

The farmers, and better sort of people, (as they are called,) all promised to provide for Rosamund when her grandmother should die. Margaret trusted in God and believed them.

She used to say, "I have lived many years in the world, and have never known people, *good people,* to be left without some friend; a relation, a benefactor, a *something.* God knows our wants—that it is not good for man or woman to be alone; and he always sends us a helpmate, a leaning-place, a *somewhat.*" Upon this sure ground of experience, did Margaret build her trust in Providence.

## CHAPTER II.

Rosamund had just made an end of her story, (as I was about to relate,) and was listening to the application of the moral, (which said application she was old enough to have made herself, but her grandmother still continued to treat her, in many respects, as a child, and Rosamund was in no haste to lay claim to the title of womanhood,) when a young gentleman made his appearance and interrupted them.

It was young Allan Clare, who had brought a present of peaches, and some roses, for Rosamund.

He laid his little basket down on a seat of the arbour; and in a respectful tone of voice, as though he were addressing a parent, inquired of Margaret "how she did."

The old lady seemed pleased with his attentions—answered his inquiries by saying, that "her cough was less troublesome a-nights, but she had not yet got rid of it, and probably she never might; but she did not like to tease young people with an account of her infirmities."

A few kind words passed on either side, when young Clare, glancing a tender look at the girl, who had all this time been silent, took leave of them with saying, "I shall bring *Elinor* to see you in the evening."

When he was gone, the old lady began to prattle.

"That is a sweet-dispositioned youth, and I *do* love him dearly, I must say it—there is such a modesty in all he says or does—he should not come here so often, to be sure, but I don't know how to help it; there is so much goodness in him, I can't find it in my heart to forbid him. But, Rosamund, girl, I must tell you beforehand; when you grow older, Mr. Clare must be no companion for *you:* while you were both so young it was all very well—but the time is coming, when folks will think harm of it, if a rich young gentleman, like Mr. Clare, comes so often to our poor cottage.—Dost hear, girl? Why don't you answer? Come, I did not mean to say anything to hurt you—speak to me, Rosamund—nay, I must not have you be sullen—I don't love people that are sullen."

And in this manner was this poor soul running on, unheard and unheeded, when it occurred to her, that possibly the girl might not be *within hearing.*

And true it was, that Rosamund had slunk away at the first mention of Mr. Clare's good qualities: and when she returned, which was not till a few minutes after Margaret had made an end of her fine harangue, it is certain her cheeks *did* look very *rosy.* That might have been from the heat of the day or from exercise, for she had been walking in the garden.

Margaret, we know, was blind; and, in this case, it was lucky for Rosamund that she was so, or she might have made some not unlikely surmises.

I must not have my reader infer from this, that I at all think it likely, a young maid of fourteen would fall in love without asking her grandmother's leave—the thing itself is not to be conceived.

To obviate all suspicions, I am disposed to communicate a little anecdote of Rosamund.

A month or two back her grandmother had been giving her the strictest prohibitions, in her walks, not to go near a certain spot, which was dangerous from the circumstance of a huge overgrown oak-tree spreading its prodigious arms across a deep chalk-pit, which they partly concealed.

To this fatal place Rosamund came one day—female curiosity, we know, is older than the flood—let us not think hardly of the girl, if she partook of the sexual failing.

Rosamund ventured further and further—climbed along one of the branches—approached the forbidden chasm—her foot slipped—she was not killed—but it was by a mercy she escaped—other branches intercepted her fall—and with a palpitating heart she made her way back to the cottage.

It happened that evening, that her grandmother was in one of her best humours, caressed Rosamund, talked of old times, and what a blessing it was they two found a shelter in their little cottage, and in conclusion told Rosamund, "she was a good girl, and God would one day reward her for her kindness to her old blind grandmother."

This was more than Rosamund could bear. Her morning's disobedience came fresh into her mind; she felt she did not deserve all this from Margaret, and at last burst into a fit of crying, and made confession of her fault. The old gentlewoman kissed and forgave her.

Rosamund never went near that naughty chasm again.

Margaret would never have heard of this, if Rosamund had not told of it herself. But this young maid had a delicate moral sense, which would not suffer her to take advantage of her grandmother, to deceive her, or conceal anything from her, though Margaret was old, and blind, and easy to be imposed upon.

Another virtuous *trait* I recollect of Rosamund, and now I am in the vein will tell it.

Some, I know, will think these things trifles—and they are so—but if these *minutiæ* make my reader better acquainted with Rosamund, I am content to abide the imputation.

These promises of character, hints, and early indications of a *sweet nature*, are to me more dear, and choice in the selection, than any of those pretty wild flowers, which this young maid, this virtuous Rosamund, has ever gathered in a fine May morning, to make a posy to place in the bosom of her old blind friend.

Rosamund had a very just notion of drawing, and would often employ her talent in making sketches of the surrounding scenery.

On a landscape, a larger piece than she had ever yet attempted, she had now been working for three or four months. She had taken great pains with it, given much time to it, and it was nearly finished. For *whose* particular inspection it was designed, I will not venture to conjecture. We know it could not have been for her grandmother's.

One day she went out on a short errand, and left her landscape on the table. When she returned, she found it *gone*.

Rosamund from the first suspected some mischief, but held her tongue. At length she made the fatal discovery. Margaret, in her absence, had laid violent hands on it; not knowing what it was, but taking it for some waste-paper, had torn it in half, and with one half of this elaborate composition had twisted herself up—a thread-paper!

Rosamund spread out her hands at sight of the disaster, gave her grandmother a roguish smile, but said not a word. She knew the poor soul would only fret, if she told her of it, —and when once Margaret was set a fretting for other people's misfortunes, the fit held her pretty long.

So Rosamund that very afternoon began another piece of the same size and subject; and Margaret, to her dying day, never dreamed of the mischief she had unconsciously done.

## CHAPTER III.

Rosamund Gray was the most beautiful young creature that eyes ever beheld. Her face had the sweetest expression in it—a gentleness —a modesty—a timidity—a certain charm—a grace without a name.

There was a sort of melancholy mingled in her smile. It was not the thoughtless levity of a girl—it was not the restrained simper of premature womanhood —it was something which the poet Young might have remembered, when he composed that perfect line,

"Soft, modest, melancholy, female, fair."

She was a mild-eyed maid, and everybody loved her. Young Allan Clare, when but a boy, sighed for her.

Her yellow hair fell in bright and curling clusters, like

"Those hanging locks
Of young Apollo."

Her voice was trembling and musical. A graceful diffidence pleaded for her whenever she spake—and, if she said but little, that little found its way to the heart.

Young, and artless, and innocent, meaning no harm, and thinking none; affectionate as a smiling infant—playful, yet inobtrusive, as a weaned lamb—every body loved her. Young Allan Clare, when but a boy, sighed for her.

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The moon is shining in so brightly at my window, where I write, that I feel it a crime not to suspend my employment awhile to gaze at her.

See how she glideth, in maiden honour, through the clouds, who divide on either side to do her homage.

Beautiful vision!—as I contemplate thee, an internal harmony is communicated to my mind, a moral brightness, a tacit analogy of mental purity; a calm like *that* we ascribe in fancy to the favoured inhabitants of thy fairy regions, "argent fields."

I marvel not, O moon, that heathen people, in the "olden times," did worship thy deity—Cynthia, Diana, Hecate. Christian Europe invokes thee not by these names now—her idolatry is of a blacker stain: Belial is her God—she worships Mammon.

False things are told concerning thee, fair planet—for I will ne'er believe that thou canst take a perverse pleasure in distorting the brains of us, poor mortals. Lunatics! moonstruck! Calumny invented, and folly took up, these names. I would hope better things from thy mild aspect and benign influences.

Lady of Heaven, thou lendest thy pure lamp to light the way to the virgin mourner, when she goes to seek the tomb where her warrior lover lies.

Friend of the distressed, thou speakest only

*peace* to the lonely sufferer, who walks forth in the placid eveniug, beneath thy gentle light, to chide at fortunc, or to complain of changed friends, or unhappy loves.

Do I dream, or doth not even now a heavenly calm descend from thee into my bosom, as I meditate on the chaste loves of Rosamund and her Clare!

## CHAPTER IV.

Allan Clare was just two years older than Rosamund. He was a boy of fourteen, when he first became acquainted with her—it was soon after she had come to reside with her grandmother at Widford.

He met her by chance one day, carrying a pitcher in her hand, which she had been filling from a neighbouring well—the pitcher was heavy, and she seemed to be bending with its weight.

Allan insisted on carrying it for her—for he thought it a sin, that a delicate young maid, like her, should be so employed, and he stand idle by.

Allan had a propensity to do little kind offices for everybody—but at the sight of Rosamund Gray, his first fire was kindled—his young mind seemed to have found an object, and his enthusiasm was from that time forth awakened. His visits, from that day, were pretty frequent at the cottage.

He was never happier than when he could get Rosamund to walk out with him. He would make her admire the scenes he admired—fancy the wild flowers he fancied—watch the clouds he was watching—and not unfrequently repeat to her poetry which he loved, and make her love it.

On their return, the old lady, who considered them yet as but children, would bid Rosamund fetch Mr. Clare a glass of her currant-wine, a bowl of new milk, or some cheap dainty, which was more welcome to Allan than the costliest delicacies of a prince's court.

The boy and girl, for they were no more at that age, grew fond of each other—more fond than either of them suspected.

> "They would sit, and sigh,
> And look upon each other, and conceive
> Not what they ail'd; yet something they did ail,
> And yet were well—and yet they were not well;
> And what was their disease, they could not tell."

And thus,

> "In this first garden of their simpleness
> They spent their childhood."

A circumstance had lately happened, which in some sort altered the nature of their attachment.

Rosamund was one day reading the tale of "Julia de Roubigné"—a book which young Clare had lent her.

Allan was standing by, looking over her, with one hand thrown round her neck, and a finger of the other pointing to a passage in Julia's third letter.

"Maria! in my hours of visionary indulgence, I have sometimes painted to myself a *husband*—no matter whom—comforting me amidst the distresses which fortune had laid upon us. I have smiled upon him through my tears; tears, not of anguish, but of tenderness!—our children were playing around us, unconscious of misfortune; we had taught them to be humble, and to be happy; our little shed was reserved to us, and their smiles to cheer it.—I have imagined the luxury of such a scene, and affliction became a part of my dream of happiness."

The girl blushed as she read, and trembled—she had a sort of confused sensation, that Allan was noticing her—yet she durst not lift her eyes from the book, but continued reading, scarce knowing what she read.

Allan guessed the cause of her confusion, Allan trembled too—his colour came and went—his feelings became impetuous—and, flinging both arms round her neck, he kissed his young favourite.

Rosamund was vexed and pleased, soothed and frightened, all in a moment—a fit of tears came to her relief.

Allan had indulged before in these little freedoms, and Rosamund had thought no harm of them; but from this time the girl grew timid and reserved—distant in her manner, and careful of her behaviour, in Allan's presence—not seeking his society as before, but rather shunning it—delighting more to feed upon his idea in absence.

Allan too, from this day, seemed changed: his manner became, though not less tender, yet more respectful and diffident—his bosom felt a throb it had till now not known, in the society of Rosamund—and, if he was less familiar with her than in former times, that

charm of delicacy had superadded a grace to Rosamund, which, while he feared, he loved.

There is a *mysterious character*, heightened indeed by fancy and passion, but not without foundation in reality and observation, which true lovers have ever imputed to the object of their affections. This character Rosamund had now acquired with Allan — something *angelic, perfect, exceeding nature.*

Young Clare dwelt very near to the cottage. He had lost his parents, who were rather wealthy, early in life ; and was left to the care of a sister, some ten years older than himself.

Elinor Clare was an excellent young lady—discreet, intelligent, and affectionate. Allan revered her as a parent, while he loved her as his own familiar friend. He told all the little secrets of his heart to her—but there was *one*, which he had hitherto unaccountably concealed from her—namely, the extent of his regard for Rosamund.

Elinor knew of his visits to the cottage, and was no stranger to the persons of Margaret and her grand-daughter. She had several times met them, when she had been walking with her brother—a civility usually passed on either side—but Elinor avoided troubling her brother with any unseasonable questions.

Allan's heart often beat, and he has been going to tell his sister *all*—but something like shame (false or true, I shall not stay to inquire) had hitherto kept him back ;—still the secret, unrevealed, hung upon his conscience like a crime—for his temper had a sweet and noble frankness in it, which bespake him yet a virgin from the world.

There was a fine openness in his countenance —the character of it somewhat resembled Rosamund's—except that more fire and enthusiasm were discernible in Allan's ; his eyes were of a darker blue than Rosamund's—his hair was of a chestnut colour—his cheeks ruddy, and tinged with brown. There was a cordial sweetness in Allan's smile, the like to which I never saw in any other face.

Elinor had hitherto connived at her brother's attachment to Rosamund. Elinor, I believe, was something of a physiognomist, and thought she could trace in the countenance and manner of Rosamund, qualities which no brother of hers need be ashamed to love.

The time was now come, when Elinor was desirous of knowing her brother's favourite more intimately—an opportunity offered of breaking the matter to Allan.

The morning of the day in which he carried his present of fruit and flowers to Rosamund, his sister had observed him more than usually busy in the garden, culling fruit with a nicety of choice not common to him.

She came up to him, unobserved, and, taking him by the arm, inquired, with a questioning smile—"What are you doing, Allan ? and who are those peaches designed for ?"

"For Rosamund Gray"—he replied—and his heart seemed relieved of a burthen which had long oppressed it.

"I have a mind to become acquainted with your handsome friend—will you introduce me, Allan ? I think I should like to go and see her this afternoon."

"Do go, do go, Elinor—you don't know what a good creature she is ; and old blind Margaret, you will like *her* very much."

His sister promised to accompany him after dinner ; and they parted. Allan gathered no more peaches, but hastily cropping a few roses to fling into his basket, went away with it half filled, being impatient to announce to Rosamund the coming of her promised visitor.

## CHAPTER V.

When Allen returned home, he found an invitation had been left for him, in his absence, to spend that evening with a young friend, who had just quitted a public school in London, and was come to pass one night in his father's house at Widford, previous to his departure the next morning for Edinburgh University.

It was Allan's bosom friend—they had not met for some months—and, it was probable, a much longer time must intervene before they should meet again.

Yet Allan could not help looking a little blank, when he first heard of the invitation. This was to have been an important evening. But Elinor soon relieved her brother, by expressing her readiness to go alone to the cottage.

"I will not lose the pleasure I promised myself, whatever you may determine upon,

Allan; I will go by myself rather than be disappointed."

"Will you, will you, Elinor?"

Elinor promised to go—and I believe, Allan, on a second thought, was not very sorry to be spared the awkwardness of introducing two persons to each other, both so dear to him, but either of whom might happen not much to fancy the other.

At times, indeed, he was confident that Elinor *must* love Rosamund, and Rosamund *must* love Elinor; but there were also times in which he felt misgivings—it was an event he could scarce hope for very joy!

Allan's *real presence* that evening was more at the cottage than at the house, where his *bodily semblance* was visiting—his friend could not help complaining of a certain absence of mind, a *coldness* he called it.

It might have been expected, and in the course of things predicted, that Allan would have asked his friend some questions of what had happened since their last meeting, what his feelings were on leaving school, the probable time when they should meet again, and a hundred natural questions which friendship is most lavish of at such times; but nothing of all this ever occurred to Allan—they did not even settle the method of their future correspondence.

The consequence was, as might have been expected, Allan's friend thought him much altered, and, after his departure, sat down to compose a doleful sonnet about a "faithless friend,"—I do not find that he ever finished it—indignation, or a dearth of rhymes, causing him to break off in the middle.

## CHAPTER VI.

In my catalogue of the little library at the cottage, I forgot to mention a book of Common Prayer. My reader's fancy might easily have supplied the omission—old ladies of Margaret's stamp (God bless them!) may as well be without their spectacles, or their elbow chair, as their prayer-book—I love them for it.

Margaret's was a handsome octavo, printed by Baskerville, the binding red, and fortified with silver at the edges. Out of this book it was their custom every afternoon to read the proper psalms appointed for the day.

The way they managed was this: they took verse by verse—Rosamund *read* her little portion, and Margaret repeated hers, in turn, from memory—for Margaret could say all the Psalter by heart, and a good part of the Bible besides. She would not unfrequently put the girl right when she stumbled or skipped. This Margaret imputed to giddiness—a quality which Rosamund was by no means remarkable for—but old ladies, like Margaret, are not in all instances alike discriminative.

They had been employed in this manner just before Miss Clare arrived at the cottage. The psalm they had been reading was the hundred and fourth—Margaret was naturally led by it into a discussion of the works of creation.

There had been *thunder* in the course of the day—an occasion of instruction which the old lady never let pass—she began—

"Thunder has a very awful sound—some say, God Almighty is angry whenever it thunders—that it is the voice of God speaking to us: for my part, I am not afraid of it—"

And in this manner the old lady was going on to particularise, as usual, its beneficial effects, in clearing the air, destroying of vermin, &c., when the entrance of Miss Clare put an end to her discourse.

Rosamund received her with respectful tenderness—and, taking her grandmother by the hand, said, with great sweetness, "Miss Clare is come to see you, grandmother."

"I beg pardon, lady—I cannot *see* you—but you are heartily welcome—is your brother with you, Miss Clare? I don't hear him."

"He could not come, madam, but he sends his love by me."

"You have an excellent brother, Miss Clare—but pray do us the honour to take some refreshment—Rosamund——"

And the old lady was going to give directions for a bottle of her currant-wine—when Elinor, smiling, said "she was come to take a cup of tea with her, and expected to find no ceremony."

"After tea, I promise myself a walk with *you*, Rosamund, if your grandmother can spare you."—Rosamund looked at her grandmother.

"Oh, for that matter, I should be sorry to debar the girl from any pleasure—I am sure

it's lonesome enough for her to be with *me* always—and if Miss Clare will take you out, child, I shall do very well by myself till you return—it will not be the first time, you know, that I have been left here alone—some of the neighbours will be dropping in bye and bye—or, if *not*, I shall take no harm."

Rosamund had all the simple manners of a child; she kissed her grandmother, and looked happy.

All tea-time the old lady's discourse was little more than a panegyrie on young Clare's good qualities. Elinor looked at her young friend, and smiled. Rosamund was beginning to look grave—but there was a cordial sunshine in the face of Elinor, before which any clouds of reserve that had been gathering on Rosamund's soon brake away.

"Does your grandmother ever go out, Rosamund?"

Margaret prevented the girl's reply, by saying—"My dear young lady, I am an old woman, and very infirm—Rosamund takes me a few paces beyond the door sometimes—but I walk very badly—I love best to sit in our little arbour, when the sun shines—I can yet feel it warm and cheerful—and, if I lose the beauties of the season, I shall be very happy if you and Rosamund can take delight in this fine summer evening."

"I shall want to rob you of Rosamund's company now and then, if we like one another. I had hoped to have seen *you*, madam, at our house. I don't know whether we could not make room for you to come and live with us—what say you to it? Allan would be proud to tend you, I am sure; and Rosamund and I should be nice company."

Margaret was all unused to such kindnesses, and wept—Margaret had a great spirit—yet she was not above accepting an obligation from a worthy person—there was a delicacy in Miss Clare's manner—she could have no interest, but pure goodness, to induce her to make the offer—at length the old lady spake from a full heart.

"Miss Clare, this little cottage received us in our distress—it gave us shelter when we had *no home*—we have praised God in it—and, while life remains, I think I shall never part from it—Rosamund does everything for me—"

"And will do, grandmother, as long as I live;"—and then Rosamund fell a-crying.

"You are a good girl, Rosamund, and if you do but find friends when I am dead and gone, I shall want no better accommodation while I live—but God bless you, lady, a thousand times, for your kind offer."

Elinor was moved to tears, and, affecting a sprightliness, bade Rosamund prepare for her walk. The girl put on her white silk bonnet; and Elinor thought she never beheld so lovely a creature.

They took leave of Margaret, and walked out together: they rambled over all Rosamund's favourite haunts—through many a sunny field—by secret glade or wood-walk, where the girl had wandered so often with her beloved Clare.

Who now so happy as Rosamund? She had oft-times heard Allan speak with great tenderness of his sister—she was now rambling, arm in arm, with that very sister, the "vaunted sister" of her friend, her beloved Clare.

Not a tree, not a bush, scarce a wild flower in their path, but revived in Rosamund some tender recollection, a conversation perhaps, or some chaste endearment. Life, and a new scene of things, were now opening before her—she was got into a fairy land of uncertain existence.

Rosamund was too happy to talk much—but Elinor was delighted with her when she *did* talk:—the girl's remarks were suggested, most of them by the passing scene—and they betrayed, all of them, the liveliness of present impulse:—her conversation did not consist in a comparison of vapid feeling, an interchange of sentiment lip-deep—it had all the freshness of young sensation in it.

Sometimes they talked of Allan.

"Allan is very good," said Rosamund, "very good *indeed* to my grandmother—he will sit with her, and hear her stories, and read to her, and try to divert her a hundred ways. I wonder sometimes he is not tired. She talks him to death!"

"Then you confess, Rosamund, that the old lady *does* tire *you* sometimes?"

"Oh no, I did not mean *that*—it's very different—I am used to all her ways, and I can humour her, and please her, and I ought to do it, for she is the only friend I ever had in the world."

The new friends did not conclude their walk

till it was late, and Rosamund began to be apprehensive about the old lady, who had been all this time alone.

On their return to the cottage, they found that Margaret had been somewhat impatient —old ladies, *good old ladies*, will be so at times —age is timorous and suspicious of danger, where no danger is.

Besides, it was Margaret's bed-time, for she kept very good hours—indeed, in the distribution of her meals, and sundry other particulars, she resembled the livers in the antique world, more than might well beseem a creature of this.

So the new friends parted for that night—Elinor having made Margaret promise to give Rosamund leave to come and see her the next day.

## CHAPTER VII.

Miss Clare, we may be sure, made her brother very happy, when she told him of the engagement she had made for the morrow, and how delighted she had been with his handsome friend.

Allan, I believe, got little sleep that night. I know not, whether joy be not a more troublesome bed-fellow than grief—hope keeps a body very wakeful, I know.

Elinor Clare was the best good creature—the least selfish human being I ever knew—always at work for other people's good, planning other people's happiness—continually forgetful to consult for her own personal gratifications, except indirectly, in the welfare of another;—while her parents lived, the most attentive of daughters—since they died, the kindest of sisters—I never knew but *one* like her.

It happens that I have some of this young lady's *letters* in my possession—I shall present my reader with one of them. It was written a short time after the death of her mother, and addressed to a cousin, a dear friend of Elinor's, who was then on the point of being married to Mr. Beaumont, of Staffordshire, and had invited Elinor to assist at her nuptials. I will transcribe it with minute fidelity.

### ELINOR CLARE TO MARIA LESLIE.

Widford, July the —, 17—.

Health, Innocence, and Beauty, shall be thy bridemaids, my sweet cousin. I have no heart to undertake the office. Alas! what have I to do in the house of feasting?

Maria! I fear lest my griefs should prove obtrusive. Yet bear with me a little—I have recovered already a share of my former spirits.

I fear more for Allan than myself. The loss of two such parents, within so short an interval, bears very heavy on him. The boy *hangs* about me from morning till night. He is perpetually forcing a smile into his poor pale cheeks—you know the sweetness of his smile, Maria.

To-day, after dinner, when he took his glass of wine in his hand, he burst into tears, and would not, or could not then, tell me the reason—afterwards he told me—"he had been used to drink Mamma's health after dinner, and *that* came into his head and made him cry." I feel the claims the boy has upon me—I perceive that I am living to *some end*—and the thought supports me.

Already I have attained to a state of complacent feelings—my mother's lessons were not thrown away upon her Elinor.

In the visions of last night her spirit seemed to stand at my bed-side—a light, as of noonday, shone upon the room—she opened my curtains—she smiled upon me with the same placid smile as in her life-time. I felt no fear. "Elinor," she said, "for my sake take care of young Allan,"—and I awoke with calm feelings.

Maria! shall not the meeting of blessed spirits, think you, be something like this?—I think, I could even now behold my mother without dread—I would ask pardon of her for all my past omissions of duty, for all the little asperities in my temper, which have so often grieved her gentle spirit when living. Maria! I think she would not turn away from me.

Oftentimes a feeling, more vivid than memory, brings her before me—I see her sit in her old elbow chair—her arms folded upon her lap—a tear upon her cheek, that seems to upbraid her unkind daughter for some inattention—I wipe it away and kiss her honoured lips.

Maria! when have I been fancying all this,

Allan will come in, with his poor eyes red with weeping, and taking me by the hand, destroy the vision in a moment.

I am prating to you, my sweet cousin, but it is the prattle of the heart, which Maria loves. Besides, whom have I to talk to of these things but you?—you have been my counsellor in times past, my companion, and sweet familiar friend. Bear with me a little—I mourn the "cherishers of my infancy."

I sometimes count it a blessing that my father did not prove the *survivor*. You know something of his story. You know there was a foul tale current—it was the busy malice of that bad man, S————, which helped to spread it abroad—you will recollect the active good-nature of our friends W—— and T——; what pains they took to undeceive people—with the better sort their kind labours prevailed; but there was still a party who shut their ears. You know the issue of it. My father's great spirit bore up against it for some time—my father never was a *bad* man—but that spirit was broken at the last—and the greatly-injured man was forced to leave his old paternal dwelling in Staffordshire—for the neighbours had begun to point at him. Maria! I have *seen* them *point* at him, and have been ready to drop.

In this part of the country, where the slander had not reached, he sought a retreat—and he found a still more grateful asylum in the daily solicitudes of the best of wives.

"An enemy hath done this," I have heard him say—and at such times my mother would speak to him so soothingly of forgiveness, and long-suffering, and the bearing of injuries with patience; would heal all his wounds with so gentle a touch;—I have seen the old man weep like a child.

The gloom that beset his mind, at times betrayed him into scepticism—he has doubted if there be a Providence! I have heard him say, "God has built a brave world, but methinks he has left his creatures to bustle in it *how they may*."

At such times he could not endure to hear my mother talk in a religious strain. He would say, "Woman, have done—you confound, you perplex me, when you talk of these matters, and for one day at least unfit me for the business of life."

I have seen her look at him—O God, Maria! such a *look!* it plainly spake that she was willing to have shared her precious hope with the partner of her earthly cares—but she found a repulse—

Deprived of such a wife, think you, the old man could long have endured his existence? or what consolation would his wretched daughter have had to offer him, but silent and imbecile tears?

My sweet cousin, you will think me tedious—and I am so—but it does me good to talk these matters over. And do not you be alarmed for me—my sorrows are subsiding into a deep and sweet resignation. I shall soon be sufficiently composed, I know it, to participate in my friend's happiness.

Let me call her, while yet I may, my own Maria Leslie! Methinks, I shall not like you by any other name. Beaumont! Maria Beaumont! it hath a strange sound with it—I shall never be reconciled to this name—but do not you fear—Maria Leslie shall plead with me for Maria Beaumont.

And now, my sweet Friend,
God love you, and your
ELINOR CLARE.

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I find in my collection several letters, written soon after the date of the preceding, and addressed all of them to Maria Beaumont.—I am tempted to make some short extracts from these—my tale will suffer interruption by them—but I was willing to preserve whatever memorials I could of Elinor Clare.

FROM ELINOR CLARE TO MARIA BEAUMONT.
(AN EXTRACT.)

"——I HAVE been strolling out for half an hour in the fields; and my mind has been occupied by thoughts which Maria has a right to participate. I have been bringing my *mother* to my recollection. My heart ached with the remembrance of infirmities, that made her closing years of life so sore a trial to her.

I was concerned to think that our family differences have been one source of disquiet to her. I am sensible that *this last* we are apt to exaggerate after a person's death—and surely, in the main, there was considerable harmony among the members of our little family—still

I was concerned to think that we ever gave her gentle spirit disquiet.

I thought on years back—on all my parents' friends—the H——s, the F——s, on D—— S——, and on many a merry evening, in the fireside circle, in that comfortable back parlour —it is never used now.—

O ye *Matravises** of the age, ye know not what ye lose in despising these petty topics of endeared remembrance, associated circumstances of past times ;—ye know not the throbbings of the heart, tender yet affectionately familiar, which accompany the dear and honoured names of *father* or of *mother*.

Maria ! I thought on all these things ; my heart ached at the review of them—it yet aches, while I write this—but I am never so satisfied with my train of thoughts, as when they run upon these subjects—the tears they draw from us, meliorate and soften the heart, and keep fresh within us that memory of dear friends dead, which alone can fit us for a re-admission to their society hereafter."

FROM ANOTHER LETTER.

"——I HAD a bad dream this morning—that Allan was dead—and who, of all persons in the world do you think, put on mourning for him ? Why—*Matravis*. This alone might cure me of superstitious thoughts, if I were inclined to them ; for why should Matravis *mourn* for us, or our family ?—*Still* it was pleasant to awake, and find it but a dream.—Methinks something like an awaking from an ill dream shall the Resurrection from the Dead be.—Materially different from our accustomed scenes, and ways of life, the *World to come* may possibly not be—still it is represented to us under the notion of a *Rest*, a *Sabbath*, a state of bliss."

FROM ANOTHER LETTER.

"——METHINKS, you and I should have been born under the same roof, sucked the same milk, conned the same horn-book, thumbed the same Testament, together :—for we have been more than sisters, Maria !

Something will still be whispering to me, that I shall one day be inmate of the same dwelling with my cousin, partaker with her in all the delights which spring from mutual good offices, kind words, attentions in sickness and in health,—conversation, sometimes innocently trivial, and at others profitably serious ; —books read and commented on, together ; meals ate, and walks taken, together,—and conferences, how we may best do good to this poor person or that, and wean our spirits from the world's *cares*, without divesting ourselves of its *charities*. What a picture I have drawn, Maria ! and none of all these things may ever come to pass."

FROM ANOTHER LETTER.

"——CONTINUE to write to me, my sweet cousin. Many good thoughts, resolutions, and proper views of things, pass through the mind in the course of the day, but are lost for want of committing them to paper. Seize them, Maria, as they pass, these Birds of Paradise, that show themselves and are gone,—and make a grateful present of the precious fugitives to your friend.

To use a homely illustration, just rising in my fancy,—shall the good housewife take such pains in pickling and preserving her worthless fruits, her walnuts, her apricots, and quinces—and is there not much *spiritual housewifery* in treasuring up our mind's best fruits—our heart's meditations in its most favoured moments ?

This sad simile is much in the fashion of the old Moralisers, such as I conceive honest Baxter to have been, such as Quarles and Wither were with their curious, serio-comic, quaint emblems. But they sometimes reach the heart, when a more elegant simile rests in the fancy.

Not low and mean, like these, but beautifully familiarised to our conceptions, and condescending to human thoughts and notions, are all the discourses of our LORD—conveyed in parable, or similitude, what easy access do they win to the heart, through the medium of the delighted imagination ! speaking of heavenly things in fable, or in simile, drawn from earth, from objects *common, accustomed*.

Life's business, with such delicious little interruptions as our correspondence affords, how pleasant it is !—why can we not paint on the dull paper our whole feelings, exquisite as they rise up ?"

* This name will be explained presently.

FROM ANOTHER LETTER.

"——I HAD meant to have left off at this place; but looking back, I am sorry to find too gloomy a cast tincturing my last page—a representation of life false and unthankful. Life is *not* all vanity and disappointment—it hath much of evil in it, no doubt; but to those who do not misuse it, it affords comfort, *temporary* comfort, much—much that endears us to it, and dignifies it—many true and good feelings, I trust, of which we need not be ashamed—hours of tranquillity and hope. But the morning was dull and overcast, and my spirits were under a cloud. I feel my error.

Is it no blessing, that we two love one another so dearly—that Allan is left me—that you are settled in life—that worldly affairs go smooth with us both—above all, that our lot hath fallen to us in a Christian country? Maria! these things are not little. I will consider life as a long feast, and not forget to say grace."

FROM ANOTHER LETTER.

"——ALLAN has written to me—you know, he is on a visit at his old tutor's in Gloucestershire—he is to return home on Thursday—Allan is a dear boy—he concludes his letter, which is very affectionate throughout, in this manner—

Elinor, I charge you to learn the following stanza by heart—

> The monarch may forget his crown,
> That on his head an hour hath been;
> The bridegroom may forget his bride
> Was made his wedded wife yestreen;
> The mother may forget her child,
> That smiles so sweetly on her knee:
> But I'll remember thee, Glencairn,
> And all that thou hast done for me.

The lines are in Burns—you know, we read him for the first time together at Margate—and I have been used to refer them to you, and to call you, in my mind, *Glencairn*,—for you were always very good to me. I had a thousand failings, but you would love me in spite of them all. I am going to drink your health."

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I shall detain my reader no longer from the narrative.

## CHAPTER VIII.

THEY had but four rooms in the cottage. Margaret slept in the biggest room up-stairs, and her grand-daughter in a kind of closet adjoining, where she could be within hearing, if her grandmother should call her in the night.

The girl was often disturbed in that manner—two or three times in a night she has been forced to leave her bed, to fetch her grandmother's cordials, or do some little service for her—but she knew that Margaret's ailings were *real* and pressing, and Rosamund never complained—never suspected, that her grandmother's requisitions had anything unreasonable in them.

The night she parted with Miss Clare, she had helped Margaret to bed, as usual—and, after saying her prayers, as the custom was, kneeling by the old lady's bed-side, kissed her grandmother, and wished her a good-night—Margaret blessed her, and charged her to go to bed directly. It was her customary injunction, and Rosamund had never dreamed of disobeying.

So she retired to her little room. The night was warm and clear—the moon very bright—her window commanded a view of *scenes* she had been tracing in the day-time with Miss Clare.

All the events of the day past, the occurrences of their walk arose in her mind. She fancied she should like to retrace those scenes—but it was now nine o'clock, a late hour in the village.

Still she fancied it would be very charming—and then her grandmother's injunction came powerfully to her recollection—she sighed, and turned from the window—and walked up and down her little room.

Ever, when she looked at the window, the wish returned. It was not so *very late*. The neighbours were yet about, passing under the window to their homes—she thought, and thought again, till her sensations became vivid, even to painfulness—her bosom was aching to give them vent.

The village clock struck ten!—the neighbours ceased to pass under the window. Rosamund, stealing down stairs, fastened the latch behind her, and left the cottage.

One, that knew her, met her, and observed her with some surprise. Another recollects having wished her a good-night. Rosamund never returned to the cottage.

An old man, that lay sick in a small house adjoining to Margaret's, testified the next morning, that he had plainly heard the old creature calling for her grand-daughter. All the night long she made her moan, and ceased not to call upon the name of Rosamund. But no Rosamund was there—the voice died away, but not till near day-break.

When the neighbours came to search in the morning, Margaret was missing! She had *straggled* out of bed, and made her way into Rosamund's room—worn out with fatigue and fright, when she found the girl not there, she had laid herself down to die—and, it is thought, she died *praying*— for she was discovered in a kneeling posture, her arms and face extended on the pillow, where Rosamund had slept the night before—a smile was on her face in death.

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## CHAPTER IX.

Fain would I draw a veil over the transactions of that night—but I cannot—grief, and burning shame, forbid me to be silent—black deeds are about to be made public, which reflect a stain upon our common nature.

Rosamund, enthusiastic and improvident, wandered unprotected to a distance from her guardian doors—through lonely glens, and wood walks, where she had rambled many a *day* in safety—till she arrived at a shady copse, out of the hearing of any human habitation.

*Matravis* met her.——"Flown with insolence and wine," returning home late at night, he passed that way!

Matravis was a very ugly man. Sallow complexioned! and if hearts can wear that colour, his heart was sallow-complexioned also.

A young man, with *gray* deliberation! cold and systematic in all his plans; and all his plans were evil. His very lust was systematic.

He would brood over his bad purposes for such a dreary length of time that, it might have been expected, some solitary check of conscience must have intervened to save him from commission. But that *Light from Heaven* was extinct in his dark bosom.

Nothing that is great, nothing that is amiable, existed for this unhappy man. He feared, he envied, he suspected; but he never loved. The sublime and beautiful in nature, the excellent and becoming in morals, were things placed beyond the capacity of his sensations. He loved not poetry—nor ever took a lonely walk to meditate—never beheld virtue, which he did not try to disbelieve, or female beauty and innocence, which he did not lust to contaminate.

A sneer was perpetually upon his face, and malice *grinning* at his heart. He would say the most ill-natured things, with the least remorse, of any man I ever knew. This gained him the reputation of a wit—other *traits* got him the reputation of a villain.

And this man formerly paid his court to Elinor Clare!—with what success I leave my readers to determine. It was not in Elinor's nature to despise any living thing—but in the estimation of this man, to be rejected was to be *despised*—and Matravis *never forgave*.

He had long turned his eyes upon Rosamund Gray. To steal from the bosom of her friends the jewel they prized so much, the little ewe lamb they held so dear, was a scheme of delicate revenge, and Matravis had a two-fold motive for accomplishing this young maid's ruin.

Often had he met her in her favourite solitudes, but found her ever cold and inaccessible. Of late the girl had avoided straying far from her own home, in the fear of meeting him—but she had never told her fears to Allan.

Matravis had, till now, been content to be a villain within the limits of the law—but, on the present occasion, hot fumes of wine, co-operating with his deep desire of revenge, and the insolence of an unhoped-for meeting, overcame his customary prudence, and Matravis rose, at once, to an audacity of glorious mischief.

Late at night he met her, a lonely, unprotected virgin—no friend at hand—no place near of refuge.

Rosamund Gray, my soul is exceeding sorrowful for thee—I loathe to tell the hateful circumstances of thy wrongs. Night and silence were the only witnesses of this young maid's disgrace—Matravis fled.

Rosamund, polluted and disgraeed, wandered, an abandoued thing, about the fields and meadows till day-break. Not caring to return to the cottage, she sat herself down before the gate of Miss Clare's house—in a stupor of grief.

Elinor was just rising, and had opened the wiudows of her chamber, when she perceived her desolate young friend. She ran to embrace her—she brought her into the house—she took her to her bosom—she kissed her—she spake to her; but Rosamund could not speak.

Tidings came from the cottage. Margaret's death was an event which could not be kept concealed from Rosamund. When the sweet maid heard of it, she languished, and fell siek —she never held up her head after that time.

If Rosamund had been a *sister*, she could not have been kiudlier treated than by her two friends.

Allan had prospects in life—might, in time, have married into any of the first families in Hertfordshire—but Rosamund Gray, humbled though she was, and put to shame, had yet a charm for *him*—and he would have been eontent to share his fortunes with her yet, if Rosamund would have lived to be his eompanion.

But this was not to be—and the girl soon after died. She expired in the arms of Elinor —quiet, gentle, as she lived—thankful, that she died uot among strangers—and expressing, by signs rather than words, a gratitude for the most trifling services, the eommon offices of humauity. She died uneomplaining; and this young maid, this untaught Rosamund, might have given a lesson to the grave philosopher in death.

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## CHAPTER X.

I was but a boy when these events took place. All the village remember the story, and tell of Rosamund Gray, and old blind Margaret.

I parted from Allan Clare on that disastrous night, and set out for Edinburgh the next morning, before the faets were commonly known—I heard not of them—and it was four months before I reeeived a letter from Allan.

"His heart," he told me, "was gone from him—for his sister had died of a frenzy fever!" —not a word of Rosamund in the letter—I was left to collect her story from sources which may one day be explained.

I soon after quitted Scotland, on the death of my father, and returned to my native village. Allan had left the place, and I could gain no information, whether he were dead or living.

I passed the *cottage*. I did not dare to look that way, or to inquire *who* lived there. A little dog, that had been Rosamund's, was yelping in my path. I laughed aloud like one mad, whose mind had suddenly gone from him —I stared vacantly around me, like one alienated from common perceptions.

But I was young at that time, and the impression became gradually weakened as I miugled in the business of life. It is now *ten years* since these events took place, and I sometimes think of them as unreal. Allan Clare was a dear friend to me—but there are times when Allan and his sister, Margaret and her grand-daughter, appear like personages of a dream—an idle dream.

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## CHAPTER XI.

Strange things have happened unto me—I seem scarce awake—but I will recollect my thoughts, and try to give an account of what has befallen me in the few last weeks.

Since my father's death our family have resided in London. I am in practice as a surgeon there. My mother died two years after we left Widford.

A month or two ago I had been busying myself in drawing up the above narrative, intending to make it public. The employment had forced my mind to dwell upon *facts*, which had begun to fade from it—the memory of old times became vivid, and more vivid—I felt a strong desire to revisit the scenes of my uative village—of the young loves of Rosamuud and her Clare.

A kind of dread had hitherto kept me back; but I was restless now, till I had accomplished my wish. I set out one morning to walk—I reached Widford about eleven in the forenoon —after a slight breakfast at my inn—where I was mortified to perceive the old landlord did not know me again—(old Thomas Billet—he has often made angle-rods for me when a

ehild)—I rambled over all my aeeustomed haunts.

Our old house was vaeant, and to be sold. I entered, unmolested, into the room that had been my bedehamber. I kneeled down on the spot where my little bed had stood—I felt like a ehild—I prayed like one—it seemed as though old times were to return again—I looked round involuntarily, expeeting to see some faee I knew—but all was naked and mute. The bed was gone. My little pane of painted window, through whieh I loved to look at the sun when I awoke in a fine summer's morning, was taken out, and had been replaeed by one of eommon glass.

I visited, by turns, every ehamber—they were all desolate and unfurnished, one exeepted, in which the owner had left a harpsiehord, probably to be sold—I touehed the keys—I played some old Seottish tunes, whieh had delighted me when a ehild. Past assoeiations revived with the music—blended with a sense of *unreality*, whieh at last beeame too powerful—I rushed out of the room to give vent to my feelings.

I wandered, searee knowing where, into an old wood, that stands at the baek of the house—we ealled it the *Wilderness*. A well-known *form* was missing, that used to meet me in this plaee—it was thine, Ben Moxam—the kindest, gentlest, politest of human beiugs, yet was he nothing higher than a gardener in the family. Honest ereature! thou didst never pass me in my ehildish rambles, without a soft speeeh, and a smile. I remember thy good-natured faee. But there is one thing, for whieh I ean never forgive thee, Ben Moxam—that thou didst join with an old maiden aunt of mine in a eruel plot, to lop away the hanging braneches of the old fir-trees—I remember them sweeping to the ground.

I have often left my ehildish sports to ramble in this plaee—its glooms and its solitude had a mysterious eharm for my young mind, nurturing within me that love of quietness and lonely thinking, which has aeeompanied me to maturer years.

In this *Wilderness* I found myself, after a ten years' absenee. Its stately fir-trees were yet standing, with all their luxuriant eompany of underwood—the squirrel was there, and the melaneholy eooings of the wood-pigeon—all was as I had left it—my heart softened at the sight—it seemed as though my eharaeter had been suffering a *ehange* sinee I forsook these shades.

My parents were both dead—I had no eouusellor left, no experienee of age to direet me, no sweet voiee of reproof. The Lord had taken away my *friends*, and I knew not where he had laid them. I paeed round the wilderness, seeking a eomforter. I prayed that I might be restored to that *state of innocence*, in whieh I had wandered in those shades.

Methought my request was heard, for it seemed as though the stains of manhood were passing from me, and I were relapsing into the purity and simplieity of ehildhood. I was eontent to have been moulded into a perfeet ehild. I stood still, as in a tranee. I dreamed that I was enjoying a personal intereourse with my heavenly Father—and, extravagantly, put off the shoes from my feet—for the plaee where I stood, I thought, was holy ground.

This state of mind could not last long, and I returned with languid feelings to my inn. I ordered my dinner—green peas and a sweetbread—it had been a favourite dish with me in my ehildhood—I was allowed to have it on my birth-days. I was impatient to see it come upon table — but, when it eame, I eould searee eat a mouthful—my tears ehoked me. I ealled for wine—I drank a pint and a half of red wine—and not till then had I dared to visit the ehureh-yard, where my parents were interred.

The *eottage* lay in my way—Margaret had ehosen it for that very reason, to be near the ehureh—for the old lady was regular in her attendanee on publie worship—I passed on—and in a moment found myself among the tombs.

I had been present at my father's burial, and knew the spot again—my mother's funeral I was preveuted by illness from attending—a plain stone was placed over the grave, with their initials earved upon it—for they both occupied one grave.

I prostrated myself before the spot—I kissed the earth that eovered them—I eontemplated, with gloomy delight, the time when I should mingle my dust with theirs—and kneeled, with my arms ineumbent on the grave-stone, in a kind of mental prayer—for I eould not speak.

Having performed these duties, I arose with quieter feelings, and felt leisure to attend to indifferent objects.—Still I continued in the church-yard, reading the various inscriptions, and moralising on them with that kind of levity, which will not unfrequently spring up in the mind, in the midst of deep melancholy.

I read of nothing but careful parents, loving husbands, and dutiful children. I said jestingly, where be all the *bad* people buried? Bad parents, bad husbands, bad children—what cemeteries are appointed for these?—do they not sleep in consecrated ground? or is it but a pious fiction, a generous oversight, in the survivors, which thus tricks out men's epitaphs when dead, who, in their life-time, discharged the offices of life, perhaps, but lamely? Their failings, with their reproaches, now sleep with them in the grave. *Man wars not with the dead.* It is a *trait* of human nature, for which I love it.

I had not observed, till now, a little group assembled at the other end of the church-yard; it was a company of children, who were gathered round a young man, dressed in black, sitting on a grave-stone.

He seemed to be asking them questions—probably, about their learning—and one little dirty ragged-headed fellow was clambering up his knees to kiss him. The children had been eating black cherries—for some of the stones were scattered about, and their mouths were smeared with them.

As I drew near them, I thought I discerned in the stranger a mild benignity of countenance, which I had somewhere seen before—I gazed at him more attentively.

It was Allan Clare! sitting on the grave of his sister.

I threw my arms about his neck. I exclaimed "Allan"—he turned his eyes upon me—he knew me—we both wept aloud—it seemed as though the interval since we parted had been as nothing—I cried out, "Come, and tell me about these things."

I drew him away from his little friends—he parted with a show of reluctance from the church-yard—Margaret and her grand-daughter lay buried there, as well as his sister—I took him to my inn—secured a room, where we might be private—ordered fresh wine—scarce knowing what I did, I danced for joy.

Allan was quite overcome, and taking me by the hand, he said, "This repays me for all."

It was a proud day for me—I had found the friend I thought dead—earth seemed to me no longer valuable, than as it contained *him*; and existence a blessing no longer than while I should live to be his comforter.

I began, at leisure, to survey him with more attention. Time and grief had left few traces of that fine *enthusiasm*, which once burned in his countenance — his eyes had lost their original fire, but they retained an uncommon sweetness, and whenever they were turned upon me, their smile pierced to my heart.

"Allan, I fear you have been a sufferer?" He replied not, and I could not press him further. I could not call the dead to life again.

So we drank, and told old stories—and repeated old poetry—and sang old songs—as if nothing had happened. We sat till very late—I forgot that I had purposed returning to town that evening—to Allan all places were alike—I grew noisy, he grew cheerful—Allan's old manners, old enthusiasm, were returning upon him—we laughed, we wept, we mingled our tears, and talked extravagantly.

Allan was my chamber-fellow that night—and lay awake, planning schemes of living together under the same roof, entering upon similar pursuits,—and praising GOD, that we had met.

I was obliged to return to town the next morning, and Allan proposed to accompany me. "Since the death of his sister," he told me, "he had been a wanderer."

In the course of our walk he unbosomed himself without reserve—told me many particulars of his way of life for the last nine or ten years, which I do not feel myself at liberty to divulge.

Once, on my attempting to cheer him, when I perceived him over thoughtful, he replied to me in these words:

"Do not regard me as unhappy when you catch me in these moods. I am never more happy than at times when, by the cast of my countenance, men judge me most miserable.

"My friend, the events which have left this sadness behind them are of no recent date. The melancholy which comes over me with the recollection of them is not hurtful, but only tends to soften and tranquillise my mind,

to detach me from the restlessness of human pursuits.

"The stronger I feel this detachment, the more I find myself drawn heavenward to the contemplation of spiritual objects.

"I love to keep old friendships alive and warm within me, because I expect a renewal of them in the *World of Spirits*.

"I am a wandering and unconnected thing on the earth. I have made no new friendships, that can compensate me for the loss of the old—and the more I know mankind, the more does it become necessary for me to supply their loss by little images, recollections, and circumstances, of past pleasures.

"I am sensible that I am surrounded by a multitude of very worthy people, plain-hearted souls, sincere and kind. But they have hitherto eluded my pursuit, and will continue to bless the little circle of their families and friends, while I must remain a stranger to them.

"Kept at a distance by mankind, I have not ceased to love them—and could I find the cruel persecutor, the malignant instrument of GOD's judgments on me and mine, I think I would forgive, and try to love him too.

"I have been a quiet sufferer. From the beginning of my calamities it was given to me, not to see the hand of man in them. I perceived a mighty arm, which none but myself could see, extended over me. I gave my heart to the Purifier, and my will to the Sovereign Will of the Universe. The irresistible wheels of destiny passed on in their everlasting rotation,—and I suffered myself to be carried along with them without complaining."

## CHAPTER XII.

ALLAN told me, that for some years past, feeling himself disengaged from every personal tie, but not alienated from human sympathies, it had been his taste, his *humour* he called it, to spend a great portion of his time in *hospitals* and *lazar-houses*.

He had found a *wayward pleasure*, he refused to name it a virtue, in tending a description of people, who had long ceased to expect kindness or friendliness from mankind, but were content to accept the reluctant services, which the oftentimes unfeeling instruments and servants of these well-meant institutions deal out to the poor sick people under their care.

It is not medicine, it is not broths and coarse meats, served up at a stated hour with all the hard formalities of a prison—it is not the scanty dole of a bed to die on—which dying man requires from his species.

Looks, attentions, consolations,—in a word, *sympathies*, are what a man most needs in this awful close of mortal sufferings. A kind look, a smile, a drop of cold water to the parched lip—for these things a man shall bless you in death.

And these better things than cordials did Allan love to administer—to stay by a bed-side the whole day, when something disgusting in a patient's distemper has kept the very nurses at a distance—to sit by, while the poor wretch got a little sleep—and be there to smile upon him when he awoke—to slip a guinea, now and then, into the hands of a nurse or attendant—these things have been to Allan as *privileges*, for which he was content to live; choice marks, and circumstances, of his Maker's goodness to him.

And I do not know whether occupations of this kind be not a spring of purer and nobler delight (certainly instances of a more disinterested virtue) than arises from what are called Friendships of Sentiment.

Between two persons of liberal education, like opinions, and common feelings, oftentimes subsists a Variety of Sentiment, which disposes each to look upon the other as the only being in the universe worthy of friendship, or capable of understanding it,—themselves they consider as the solitary receptacles of all that is delicate in feeling, or stable in attachment: when the odds are, that under every green hill, and in every crowded street, people of equal worth are to be found, who do more good in their generation, and make less noise in the doing of it.

It was in consequence of these benevolent propensities, I have been describing, that Allan oftentimes discovered considerable inclinations in favour of my way of life, which I have before mentioned as being that of a surgeon. He would frequently attend me on my visits to patients; and I began to think, that he had serious intentions of making my profession his study.

He was present with me at a scene—a *death-bed scene*—I shudder when I do but think of it.

## CHAPTER XIII.

I was sent for the other morning to the assistance of a gentleman, who had been wounded in a duel,—and his wounds by unskilful treatment had been brought to a dangerous crisis.

The uncommonness of the name, which was *Matravis*, suggested to me, that this might possibly be no other than Allan's old enemy. Under this apprehension, I did what I could to dissuade Allan from accompanying me—but he seemed bent upon going, and even pleased himself with the notion, that it might lie within his ability to do the unhappy man some service. So he went with me.

When we came to the house, which was in Soho-square, we discovered that it was indeed the man—the identical Matravis, who had done all that mischief in times past—but not in a condition to excite any other sensation than pity in a heart more hard than Allan's.

Intense pain had brought on a delirium—we perceived this on first entering the room—for the wretched man was raving to himself—talking idly in mad unconnected sentences—that yet seemed, at times, to have a reference to *past facts*.

One while he told us his dream. "He had lost his way on a great heath, to which there seemed no end—it was cold, cold, cold,—and dark, very dark—an old woman in leading-strings, *blind*, was groping about for a guide" —and then he frightened me,—for he seemed disposed to be *jocular*, and sang a song about "an old woman clothed in grey," and said "he did not believe in a devil."

Presently he bid us "not tell Allan Clare." —Allan was hanging over him at that very moment, sobbing.—I could not resist the impulse, but cried out, "*This* is Allan Clare—Allan Clare is come to see you, my dear Sir." —The wretched man did not hear me, I believe, for he turned his head away, and began talking of *charnel-houses*, and *dead men*, and "whether they knew any thing that passed in their coffins."

Matravis died that night.

# ESSAYS.

## RECOLLECTIONS OF CHRIST'S HOSPITAL.

To comfort the desponding parent with the thought that, without diminishing the stock which is imperiously demanded to furnish the more pressing and homely wants of our nature, he has disposed of one or more perhaps out of a numerous offspring, under the shelter of a care scarce less tender than the paternal, where not only their bodily cravings shall be supplied, but that mental *pabulum* is also dispensed, which He hath declared to be no less necessary to our sustenance, who said, that, "not by bread alone man can live;" for this Christ's Hospital unfolds her bounty. Here neither, on the one hand, are the youth lifted up above their family, which we must suppose liberal, though reduced; nor on the other hand, are they liable to be depressed below its level by the mean habits and sentiments which a common charity-school generates. It is, in a word, an Institution to keep those who have yet held up their heads in the world from sinking; to keep alive the spirit of a decent household, when poverty was in danger of crushing it; to assist those who are the most willing, but not always the most able, to assist themselves; to separate a child from his family for a season, in order to render him back hereafter, with feelings and habits more congenial to it, than he could even have attained by remaining at home in the bosom of it. It is a preserving and renovating principle, an antidote for the *res angusta domi*, when it presses, as it always does, most heavily upon the most ingenuous natures.

This is Christ's Hospital; and whether its character would be improved by confining its advantages to the very lowest of the people, let those judge who have witnessed the looks, the gestures, the behaviour, the manner of their play with one another, their deportment towards strangers, the whole aspect and physiognomy of that vast assemblage of boys on the London foundation, who freshen and make alive again with their sports the else mouldering cloisters of the old Grey Friars — which strangers who have never witnessed, if they pass through Newgate street, or by Smithfield, would do well to go a little out of their way to see.

For the Christ's Hospital boy feels that he is no charity-boy; he feels it in the antiquity and regality of the foundation to which he belongs; in the usage which he meets with at school, and the treatment he is accustomed to out of its bounds; in the respect and even kindness, which his well-known garb never fails to procure him in the streets of the metropolis; he feels it in his education, in that measure of classical attainments, which every individual at that school, though not destined to a learned profession, has it in his power to procure, attainments which it would be worse than folly to put it in the reach of the labouring classes to acquire: he feels it in the numberless comforts, and even magnificences, which surround him; in his old and awful cloisters, with their traditions; in his spacious school-rooms, and in the well-ordered, airy, and lofty rooms where he sleeps; in his stately dining-hall, hung round with pictures, by Verrio, Lely, and others, one of them surpassing in size and grandeur almost any other in the kingdom*; above all, in the very extent and

* By Verrio, representing James the Second on his throne, surrounded by his courtiers, (all curious portraits,) receiving the mathematical pupils at their annual presentation: a custom still kept up on New-year's-day at Court.

magnitude of the body to which he belongs, and the consequent spirit, the intelligence, and public conscience, which is the result of so many various yet wonderfully combining members. Compared with this last-named advantage, what is the stock of information, (I do not here speak of book-learning, but of that knowledge which boy receives from boy,) the mass of collected opinions, the intelligence in common, among the few and narrow members of an ordinary boarding-school?

The Christ's Hospital or Blue-coat boy, has a distinctive character of his own, as far removed from the abject qualities of a common charity-boy as it is from the disgusting forwardness of a lad brought up at some other of the public schools. There is *pride* in it, accumulated from the circumstances which I have described, as differencing him from the former; and there is *a restraining modesty* from a sense of obligation and dependence, which must ever keep his deportment from assimilating to that of the latter. His very garb, as it is antique and venerable, feeds his self-respect; as it is a badge of dependence, it restrains the natural petulance of that age from breaking out into overt acts of insolence. This produces silence and a reserve before strangers, yet not that cowardly shyness which boys mewed up at home will feel; he will speak up when spoken to, but the stranger must begin the conversation with him. Within his bounds he is all fire and play; but in the streets he steals along with all the self-concentration of a young monk. He is never known to mix with other boys, they are a sort of laity to him. All this proceeds, I have no doubt, from the continual consciousness which he carries about him of the difference of his dress from that of the rest of the world; with a modest jealousy over himself, lest, by over-hastily mixing with common and secular playfellows, he should commit the dignity of his cloth. Nor let any one laugh at this; for, considering the propensity of the multitude, and especially of the small multitude, to ridicule anything unusual in dress —above all, where such peculiarity may be construed by malice into a mark of disparagement—this reserve will appear to be nothing more than a wise instinct in the Blue-coat boy. That it is neither pride nor rusticity, at least that it has none of the offensive qualities of either, a stranger may soon satisfy himself by putting a question to any of these boys: he may be sure of an answer couched in terms of plain civility, neither loquacious nor embarrassed. Let him put the same question to a parish-boy, or to one of the trencher-caps in the —— cloisters, and the impudent reply of the one shall not fail to exasperate any more than the certain servility, and mercenary eye to reward, which he will meet with in the other, can fail to depress and sadden him.

The Christ's Hospital boy is a religious character. His school is eminently a religious foundation; it has its peculiar prayers, its services at set times, its graces, hymns, and anthems, following each other in an almost monastic closeness of succession. This religious character in him is not always untinged with superstition. That is not wonderful, when we consider the thousand tales and traditions which must circulate, with undisturbed credulity, amongst so many boys, that have so few checks to their belief from any intercourse with the world at large; upon whom their equals in age must work so much, their elders so little. With this leaning towards an over-belief in matters of religion, which will soon correct itself when he comes out into society, may be classed a turn for romance above most other boys. This is to be traced in the same manner to their excess of society with each other, and defect of mingling with the world. Hence the peculiar avidity with which such books as the Arabian Nights' Entertainments, and others of a still wilder cast, are, or at least were in my time, sought for by the boys. I remember when some half-dozen of them set off from school, without map, card, or compass, on a serious expedition to find out *Philip Quarll's Island*.

The Christ's Hospital boy's sense of right and wrong is peculiarly tender and apprehensive. It is even apt to run out into ceremonial observances, and to impose a yoke upon itself beyond the strict obligations of the moral law. Those who were contemporaries with me at that school thirty years ago, will remember with what more than Judaic rigour the eating of the fat of certain boiled meats * was interdicted. A boy would have blushed as at the exposure of some heinous immorality, to have

* Under the denomination of *gags*.

been detected eating that forbidden portion of his allowance of animal food, the whole of which, while he was in health, was little more than sufficient to allay his hunger. The same, or even greater, refinement was shown in the rejection of certain kinds of sweet-cake. What gave rise to these supererogatory penances, these self-denying ordinances, I could never learn;* they certainly argue no defect of the conscientious principle. A little excess in that article is not undesirable in youth, to make allowance for the inevitable waste which comes in maturer years. But in the less ambiguous line of duty, in those directions of the moral feelings which cannot be mistaken or depreciated, I will relate what took place in the year 1785, when Mr. Perry, the steward, died. I must be pardoned for taking my instances from my own times. Indeed, the vividness of my recollections, while I am upon this subject, almost bring back those times; they are present to me still. But I believe that in the years which have elapsed since the period which I speak of, the character of the Christ's Hospital boy is very little changed. Their situation in point of many comforts is improved; but that which I ventured before to term the *public conscience* of the school, the pervading moral sense, of which every mind partakes and to which so many individual minds contribute, remains, I believe, pretty much the same as when I left it. I have seen, within this twelvemonth almost, the change which has been produced upon a boy of eight or nine years of age, upon being admitted into that school; how, from a pert young coxcomb, who thought that all knowledge was comprehended within his shallow brains, because a smattering of two or three languages and one or two sciences were stuffed into him by injudicious treatment at home, by a mixture with the wholesome society of so many schoolfellows, in less time than I have spoken of, he has sunk to his own level, and is contented to be carried on in the quiet orbit of modest self-knowledge in which the common mass of that unpresumptuous assemblage of boys seem to move: from being a little unfeeling mortal, he has got to feel and reflect. Nor would it be a difficult matter to show how, at a school like this, where the boy is neither entirely separated from home, nor yet exclusively under its influence, the best feelings, the filial for instance, are brought to a maturity which they could not have attained under a completely domestic education; how the relation of a parent is rendered less tender by unremitted association, and the very awfulness of age is best apprehended by some sojourning amidst the comparative levity of youth; how absence, not drawn out by too great extension into alienation or forgetfulness, puts an edge upon the relish of occasional intercourse, and the boy is made the better *child* by that which keeps the force of that relation from being felt as perpetually pressing on him; how the substituted paternity, into the care of which he is adopted, while in everything substantial it makes up for the natural, in the necessary omission of individual fondnesses and partialities, directs the mind only the more strongly to appreciate that natural and first tie, in which such weaknesses are the bond of strength, and the appetite which craves after them betrays no perverse palate. But these speculations rather belong to the question of the comparative advantages of a public over a private education in general. I must get back to my favourite school; and to that which took place when our old and good steward died.

And I will say, that when I think of the frequent instances which I have met with in children, of a hard-heartedness, a callousness, and insensibility to the loss of relations, even of those who have begot and nourished them, I cannot but consider it as a proof of something in the peculiar conformation of that school, favourable to the expansion of the best feelings of our nature, that, at the period which I am noticing, out of five hundred boys there was not a dry eye to be found among them, nor a heart that did not beat with genuine emotion. Every impulse to play, until the funeral day was past, seemed suspended throughout the school; and the boys, lately so mirthful and sprightly, were seen pacing their cloisters

* I am told that the late steward, [Mr. Hathaway] who evinced on many occasions a most praiseworthy anxiety to promote the comfort of the boys, had occasion for all his address and perseverance to eradicate the first of these unfortunate prejudices, in which he at length happily succeeded, and thereby restored to one half of the animal nutrition of the school those honours which painful superstition and blind zeal had so long conspired to withhold from it.

alone, or in sad groups standing about, few of them without some token, such as their slender means could provide, a black riband or something, to denote respect and a sense of their loss. The time itself was a time of anarchy, a time in which all authority (out of school hours) was abandoned. The ordinary restraints were for those days superseded; and the gates, which at other times kept us in, were left without watchers. Yet, with the exception of one or two graceless boys at most, who took advantage of that suspension of authorities to *skulk out*, as it was called, the whole body of that great school kept rigorously within their bounds, by a voluntary self-imprisonment; and they who broke bounds, though they escaped punishment from any master, fell into a general disrepute among us, and, for that which at any other time would have been applauded and admired as a mark of spirit, were consigned to infamy and reprobation; so much *natural government* have gratitude and the principles of reverence and love, and so much did a respect to their dead friend prevail with these Christ's Hospital boys, above any fear which his presence among them when living could ever produce. And if the impressions which were made on my mind so long ago are to be trusted, very richly did their steward deserve this tribute. It is a pleasure to me even now to call to mind his portly form, the regal awe which he always contrived to inspire, in spite of a tenderness and even weakness of nature that would have enfeebled the reins of discipline in any other master; a yearning of tenderness towards those under his protection, which could make five hundred boys at once feel towards him each as to their individual father. He had faults, with which we had nothing to do; but, with all his faults, indeed, Mr. Perry was a most extraordinary creature. Contemporary with him, and still living, though he has long since resigned his occupation, will it be impertinent to mention the name of our excellent upper grammar-master, the Rev. James Boyer? He was a disciplinarian, indeed, of a different stamp from him whom I have just described; but, now the terrors of the rod, and of a temper a little too hasty to leave the more nervous of us quite at our ease to do justice to his merits in those days, are long since over, ungrateful were we if we should refuse our testimony to that unwearied assiduity with which he attended to the particular improvement of each of us. Had we been the offspring of the first gentry in the land, he could not have been instigated by the strongest views of recompense and reward to have made himself a greater slave to the most laborious of all occupations than he did for us sons of charity, from whom, or from our parents, he could expect nothing. He has had his reward in the satisfaction of having discharged his duty, in the pleasurable consciousness of having advanced the respectability of that institution to which, both man and boy, he was attached; in the honours to which so many of his pupils have successfully aspired at both our Universities; and in the staff with which the Governors of the Hospital, at the close of his hard labours, with the highest expressions of the obligations the school lay under to him, unanimously voted to present him.

I have often considered it among the felicities of the constitution of this school, that the offices of steward and schoolmaster are kept distinct; the strict business of education alone devolving upon the latter, while the former has the charge of all things out of school, the control of the provisions, the regulation of meals, of dress, of play, and the ordinary intercourse of the boys. By this division of management, a superior respectability must attach to the teacher while his office is unmixed with any of these lower concerns. A still greater advantage over the construction of common boarding-schools is to be found in the settled salaries of the masters, rendering them totally free of obligation to any individual pupil or his parents. This never fails to have its effect at schools where each boy can reckon up to a hair what profit the master derives from him, where he views him every day in the light of a caterer, a provider for the family, who is to get so much by him in each of his meals. Boys will see and consider these things; and how much must the sacred character of preceptor suffer in their minds by these degrading associations! The very bill which the pupil carries home with him at Christmas, eked out, perhaps, with elaborate though necessary minuteness, instructs him that his teachers have other ends than the mere love to learning, in

the lessons which they give him ; and though they put into his hands the fine sayings of Seneca or Epictetus, yet they themselves are none of those disinterested pedagogues to teach philosophy *gratis*. The master, too, is sensible that he is seen in this light ; and how much this must lessen that affectionate regard to the learners which alone can sweeten the bitter labour of instruction, and convert the whole business into unwelcome and uninteresting task-work, many preceptors that I have conversed with on the subject are ready, with a sad heart, to acknowledge. From this inconvenience the settled salaries of the masters of this school in great measure exempt them ; while the happy custom of choosing masters (indeed every officer of the establishment) from those who have received their education there, gives them an interest in advancing the character of the school, and binds them to observe a tenderness and a respect to the children, in which a stranger, feeling that independence which I have spoken of, might well be expected to fail.

In affectionate recollections of the place where he was bred up, in hearty recognitions of old schoolfellows met with again after the lapse of years, or in foreign countries, the Christ's Hospital boy yields to none ; I might almost say, he goes beyond most other boys. The very compass and magnitude of the school, its thousand bearings, the space it takes up in the imagination beyond the ordinary schools, impresses a remembrance, accompanied with an elevation of mind, that attends him through life. It is too big, too affecting an object, to pass away quickly from his mind. The Christ's Hospital boy's friends at school are commonly his intimates through life. For me, I do not know whether a constitutional imbecility does not incline me too obstinately to cling to the remembrances of childhood ; in an inverted ratio to the usual sentiments of mankind, nothing that I have been engaged in since seems of any value or importance, compared to the colours which imagination gave to everything then. I belong to no *body corporate* such as I then made a part of.—And here, before I close, taking leave of the general reader, and addressing myself solely to my old school-fellows, that were contemporaries with me from the year 1782 to 1789, let me have leave to remember some of those circumstances of our school, which they will not be unwilling to have brought back to their minds.

And first, let us remember, as first in importance in our childish eyes, the young men (as they almost were) who, under the denomination of *Grecians*, were waiting the expiration of the period when they should be sent, at the charges of the Hospital, to one or other of our universities, but more frequently to Cambridge. These youths, from their superior acquirements, their superior age and stature, and the fewness of their numbers, (for seldom above two or three at a time were inaugurated into that high order), drew the eyes of all, and especially of the younger boys, into a reverent observance and admiration. How tall they used to seem to us ! how stately would they pace along the cloisters ! while the play of the lesser boys was absolutely suspended, or its boisterousness at least allayed, at their presence ! Not that they ever beat or struck the boys—that would have been to have demeaned themselves—the dignity of their persons alone insured them all respect. The task of blows, of corporal chastisement, they left to the common monitors, or heads of wards, who, it must be confessed, in our time had rather too much licence allowed them to oppress and misuse their inferiors ; and the interference of the Grecian, who may be considered as the spiritual power, was not unfrequently called for, to mitigate by its mediation the heavy unrelenting arm of this temporal power, or monitor. In fine, the Grecians were the solemn Muftis of the school. Æras were computed from their time ;—it used to be said, such or such a thing was done when S—— or T—— was Grecian.

As I ventured to call the Grecians, the Muftis of the school, the king's boys *, as their character then was, may well pass for the Janisaries. They were the terror of all the other boys ; bred up under that hardy sailor, as well as excellent mathematician, and co-navigator with Captain Cook, William Wales. All his systems were adapted to fit them for the rough element which they were destined to encounter. Frequent and severe punishments, which were expected to be borne with more than Spartan fortitude, came to be considered

* The mathematical pupils, bred up to the sea, on the foundation of Charles the Second.

less as inflictions of disgrace than as trials of obstinate endurance. To make his boys hardy, and to give them early sailor-habits, seemed to be his only aim; to this every thing was subordinate. Moral obliquities, indeed, were sure of receiving their full recompense, for no occasion of laying on the lash was ever let slip; but the effects expected to be produced from it were something very different from contrition or mortification. There was in William Wales a perpetual fund of humour, a constant glee about him, which heightened by an inveterate provincialism of north-country dialect, absolutely took away the sting from his severities. His punishments were a game at patience, in which the master was not always worst contented when he found himself at times overcome by his pupil. What success this discipline had, or how the effects of it operated upon the after-lives of these king's boys, I cannot say: but I am sure that, for the time, they were absolute nuisances to the rest of the school. Hardy, brutal, and often wicked, they were the most graceless lump in the whole mass; older and bigger than the other boys, (for, by the system of their education they were kept longer at school by two or three years than any of the rest, except the Grecians), they were a constant terror to the younger part of the school; and some who may read this, I doubt not, will remember the consternation into which the juvenile fry of us were thrown, when the cry was raised in the cloisters, that *the First Order was coming*—for so they termed the first form or class of those boys. Still these sea-boys answered some good purposes, in the school. They were the military class among the boys, foremost in athletic exercises, who extended the fame of the prowess of the school far and near; and the apprentices in the vicinage, and sometimes the butchers' boys in the neighbouring market, had sad occasion to attest their valour.

The time would fail me if I were to attempt to enumerate all those circumstances, some pleasant, some attended with some pain, which, seen through the mist of distance, come sweetly softened to the memory. But I must crave leave to remember our transcending superiority in those invigorating sports, leap-frog, and basting the bear; our delightful excursions in the summer holidays to the New River, near Newington, where, like otters, we would live the long day in the water, never caring for dressing ourselves, when we had once stripped; our savoury meals afterwards, when we came home almost famished with staying out all day without our dinners; our visits at other times to the Tower, where, by ancient privilege, we had free access to all the curiosities; our solemn processions through the City at Easter, with the Lord Mayor's largess of buns, wine, and a shilling, with the festive questions and civic pleasantries of the dispensing Aldermen, which were more to us than all the rest of the banquet; our stately suppings in public, where the well-lighted hall, and the confluence of well-dressed company who came to see us, made the whole look more like a concert or assembly, than a scene of a plain bread and cheese collation; the annual orations upon St. Matthew's day, in which the senior scholar, before he had done, seldom failed to reckon up, among those who had done honour to our school by being educated in it, the names of those accomplished critics and Greek scholars, Joshua Barnes and Jeremiah Markland (I marvel they left out Camden while they were about it). Let me have leave to remember our hymns and anthems, and well-toned organ; the doleful tune of the burial anthem chaunted in the solemn cloisters, upon the seldom-occurring funeral of some school-fellow; the festivities at Christmas, when the richest of us would club our stock to have a gaudy day, sitting round the fire, replenished to the height with logs, and the pennyless, and he that could contribute nothing, partook in all the mirth, and in some of the substantialities of the feasting; the carol sung by night at that time of the year, which, when a young boy, I have so often lain awake to hear from seven (the hour of going to bed) till ten, when it was sung by the older boys and monitors, and have listened to it, in their rude chanting, till I have been transported in fancy to the fields of Bethlehem, and the song which was sung at that season, by angels' voices to the shepherds.

Nor would I willingly forget any of those things which administered to our vanity. The hem-stitched bands and town-made shirts, which some of the most fashionable among us wore; the town-girdles, with buckles of silver, or shining stone; the badges of the sea-boys; the

cots, or superior shoe-strings, of the monitors; the medals of the markers; (those who were appointed to hear the Bible read in the wards on Sunday morning and evening,) which bore on their obverse in silver, as certain parts of our garments carried, in meaner metal, the countenance of our Founder, that godly and royal child, King Edward the Sixth, the flower of the Tudor name—the young flower that was untimely cropt, as it began to fill our land with its early odours—the boy-patron of boys—the serious and holy child who walked with Cranmer and Ridley—fit associate, in those tender years, for the bishops, and future martyrs of our Church, to receive, or, (as occasion sometimes proved,) to give instruction

> "But, ah! what means the silent tear?
> Why, e'en 'mid joy, my bosom heave?
> Ye long-lost scenes, enchantments dear!
> Lo! now I linger o'er your grave.
>
> —Fly, then, ye hours of rosy hue,
> And bear away the bloom of years!
> And quick succeed, ye sickly crew
> Of doubts and sorrows, pains and fears!
>
> Still will I ponder Fate's unaltered plan,
> Nor, tracing back the child, forget that I am man *.

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## ON THE TRAGEDIES OF SHAKSPEARE,

### CONSIDERED WITH REFERENCE TO THEIR FITNESS FOR STAGE-REPRESENTATION.

TAKING a turn the other day in the Abbey, I was struck with the affected attitude of a figure, which I do not remember to have seen before, and which upon examination proved to be a whole-length of the celebrated Mr. Garrick. Though I would not go so far with some good catholics abroad as to shut players altogether out of consecrated ground, yet I own I was not a little scandalised at the introduction of theatrical airs and gestures into a place set apart to remind us of the saddest realities. Going nearer, I found inscribed under this harlequin figure the following lines:—

> To paint fair Nature, by divine command,
> Her magic pencil in his glowing hand,
> A Shakspeare rose; then, to expand his fame
> Wide o'er this breathing world, a Garrick came.
> Though sunk in death the forms the Poet drew,
> The Actor's genius bade them breathe anew;
> Though, like the bard himself, in night they lay,
> Immortal Garrick called them back to day:
> And till Eternity with power sublime
> Shall mark the mortal hour of hoary Time,
> Shakspeare and Garrick like twin-stars shall shine,
> And earth irradiate with a beam divine.

It would be an insult to my readers' understandings to attempt anything like a criticism on this farrago of false thoughts and nonsense. But the reflection it led me into was a kind of wonder, how, from the days of the actor here celebrated to our own, it should have been the fashion to compliment every performer in his turn, that has had the luck to please the Town in any of the great characters of Shakspeare, with the notion of possessing a *mind congenial with the poet's*: how people should come thus unaccountably to confound the power of originating poetical images and conceptions with the faculty of being able to read or recite the same when put into words†; or what connection that absolute mastery over the heart and soul of man, which a great dramatic poet possesses, has with those low tricks upon the eye and ear, which a player by observing a few general effects, which some common passion, as grief, anger, &c. usually has upon the gestures and exterior, can so easily compass. To know the internal workings and movements of a great mind, of an Othello or a Hamlet for instance, the *when* and the *why* and the *how far* they should be moved; to what pitch a passion is becoming; to give the reins and to pull in the curb exactly at the moment when the

* Lines meditated in the cloisters of Christ's Hospital, in the "Poetics" of Mr. George Dyer.

† It is observable that we fall into this confusion only in *dramatic* recitations. We never dream that the gentleman who reads Lucretius in public with great applause, is therefore a great poet and philosopher; nor do we find that Tom Davis, the bookseller, who is recorded to have recited the Paradise Lost better than any man in England in his day (though I cannot help thinking there must be some mistake in this tradition) was therefore, by his intimate friends, set upon a level with Milton.

drawing in or the slackening is most graceful; seems to demand a reach of intellect of a vastly different extent from that which is employed upon the bare imitation of the signs of these passions in the countenance or gesture, which signs are usually observed to be most lively and emphatic in the weaker sort of minds, and which signs can after all but indicate some passion, as I said before, anger, or grief, generally; but of the motives and grounds of the passion, wherein it differs from the same passion in low and vulgar natures, of these the actor can give no more idea by his face or gesture than the eye (without a metaphor) can speak, or the muscles utter intelligible sounds. But such is the instantaneous nature of the impressions which we take in at the eye and ear at a play-house, compared with the slow apprehension oftentimes of the understanding in reading, that we are apt not only to sink the play-writer in the consideration which we pay to the actor, but even to identify in our minds, in a perverse manner, the actor with the character which he represents. It is difficult for a frequent play-goer to disembarrass the idea of Hamlet from the person and voice of Mr. K. We speak of Lady Macbeth, while we are in reality thinking of Mrs. S. Nor is this confusion incidental alone to unlettered persons, who, not possessing the advantage of reading, are necessarily dependent upon the stage-player for all the pleasure which they can receive from the drama, and to whom the very idea of *what an author is* cannot be made comprehensible without some pain and perplexity of mind: the error is one from which persons otherwise not meanly lettered, find it almost impossible to extricate themselves.

Never let me be so ungrateful as to forget the very high degree of satisfaction which I received some years back from seeing for the first time a tragedy of Shakspeare performed, in which those two great performers sustained the principal parts. It seemed to embody and realise conceptions which had hitherto assumed no distinct shape. But dearly do we pay all our life after for this juvenile pleasure, this sense of distinctness. When the novelty is past, we find to our cost that instead of realising an idea, we have only materialised and brought down a fine vision to the standard of flesh and blood. We have let go a dream, in quest of an unattainable substance.

How cruelly this operates upon the mind, to have its free conceptions thus cramped and pressed down to the measure of a strait-lacing actuality, may be judged from that delightful sensation of freshness, with which we turn to those plays of Shakspeare which have escaped being performed, and to those passages in the acting plays of the same writer which have happily been left out in the performance. How far the very custom of hearing anything *spouted*, withers and blows upon a fine passage, may be seen in those speeches from Henry the Fifth, &c. which are current in the mouths of schoolboys, from their being to be found in *Enfield's Speaker*, and such kind of books! I confess myself utterly unable to appreciate that celebrated soliloquy in Hamlet, beginning "To be or not to be," or to tell whether it be good, bad or indifferent, it has been so handled and pawed about by declamatory boys and men, and torn so inhumanly from its living place and principle of continuity in the play, till it is become to me a perfect dead member.

It may seem a paradox, but I cannot help being of opinion that the plays of Shakspeare are less calculated for performance on a stage, than those of almost any other dramatist whatever. Their distinguishing excellence is a reason that they should be so. There is so much in them, which comes not under the province of acting, with which eye, and tone, and gesture, have nothing to do.

The glory of the scenic art is to personate passion, and the turns of passion; and the more coarse and palpable the passion is, the more hold upon the eyes and ears of the spectators the performer obviously possesses. For this reason, scolding scenes, scenes where two persons talk themselves into a fit of fury, and then in a surprising manner talk themselves out of it again, have always been the most popular upon our stage. And the reason is plain, because the spectators are here most palpably appealed to, they are the proper judges in this war of words, they are the legitimate ring that should be formed round such "intellectual prize-fighters." Talking is the direct object of the imitation here. But in all the best dramas, and in Shakspeare above all how obvious it is, that the form of *speaking*,

whether it be in soliloquy or dialogue, is only a medium, and often a highly artificial one, for putting the reader or spectator into possession of that knowledge of the inner structure and workings of mind in a character, which he could otherwise never have arrived at *in that form of composition* by any gift short of intuition. We do here as we do with novels written in the *epistolary form*. How many improprieties, perfect solecisms in letter-writing, do we put up with in Clarissa and other books, for the sake of the delight which that form upon the whole gives us!

But the practice of stage representation reduces everything to a controversy of elocution. Every character, from the boisterous blasphemings of Bajazet to the shrinking timidity of womanhood, must play the orator. The love-dialogues of Romeo and Juliet, those silver-sweet sounds of lovers' tongues by night! the more intimate and sacred sweetness of nuptial colloquy between an Othello or a Posthumus with their married wives, all those delicacies which are so delightful in the reading, as when we read of those youthful dalliances in Paradise—

> ——————————As beseem'd
> Fair couple link'd in happy nuptial league,
> Alone;

by the inherent fault of stage representation, how are these things sullied and turned from their very nature by being exposed to a large assembly; when such speeches as Imogen addresses to her lord, come drawling out of the mouth of a hired actress, whose courtship, though nominally addressed to the personated Posthumus, is manifestly aimed at the spectators, who are to judge of her endearments and her returns of love!

The character of Hamlet is perhaps that by which, since the days of Betterton, a succession of popular performers have had the greatest ambition to distinguish themselves. The length of the part may be one of their reasons. But for the character itself, we find it in a play, and therefore we judge it a fit subject of dramatic representation. The play itself abounds in maxims and reflections beyond any other, and therefore we consider it as a proper vehicle for conveying moral instruction. But Hamlet himself—what does he suffer meanwhile by being dragged forth as the public schoolmaster, to give lectures to the crowd! Why, nine parts in ten of what Hamlet does, are transactions between himself and his moral sense, they are the effusions of his solitary musings, which he retires to holes and corners and the most sequestered parts of the palace to pour forth; or rather, they are the silent meditations with which his bosom is bursting, reduced to *words* for the sake of the reader, who must else remain ignorant of what is passing there. These profound sorrows, these light-and-noise-abhorring ruminations, which the tongue scarce dares utter to deaf walls and chambers, how can they be represented by a gesticulating actor, who comes and mouths them out before an audience, making four hundred people his confidants at once! I say not that it is the fault of the actor so to do; he must pronounce them *ore rotundo*, he must accompany them with his eye, he must insinuate them into his auditory by some trick of eye, tone, or gesture, or he fails. *He must be thinking all the while of his appearance, because he knows that all the while the spectators are judging of it.* And this is the way to represent the shy, negligent, retiring Hamlet!

It is true that there is no other mode of conveying a vast quantity of thought and feeling to a great portion of the audience, who otherwise would never earn it for themselves by reading, and the intellectual acquisition gained this way may, for aught I know, be inestimable; but I am not arguing that Hamlet should not be acted, but how much Hamlet is made another thing by being acted. I have heard much of the wonders which Garrick performed in this part; but as I never saw him, I must have leave to doubt whether the representation of such a character came within the province of his art. Those who tell me of him, speak of his eye, of the magic of his eye, and of his commanding voice: physical properties, vastly desirable in an actor, and without which he can never insinuate meaning into an auditory,—but what have they to do with Hamlet; what have they to do with intellect? In fact, the things aimed at in theatrical representation, are to arrest the spectator's eye upon the form and the gesture, and so to gain a more favourable hearing to what is spoken: it is not what the character is, but how he looks; not what he says, but how he speaks it. I see no reason

to think that if the play of Hamlet were written over again by some such writer as Banks or Lillo, retaining the process of the story, but totally omitting all the poetry of it, all the divine features of Shakspeare, his stupendous intellect; and only taking care to give us enough of passionate dialogue, which Banks or Lillo were never at a loss to furnish; I see not how the effect could be much different upon an audience, nor how the actor has it in his power to represent Shakspeare to us differently from his representation of Banks or Lillo. Hamlet would still be a youthful accomplished prince, and must be gracefully personated; he might be puzzled in his mind, wavering in his conduct, seemingly cruel to Ophelia; he might see a ghost, and start at it, and address it kindly when he found it to be his father; all this in the poorest and most homely language of the servilest creeper after nature that ever consulted the palate of an audience; without troubling Shakspeare for the matter: and I see not but there would be room for all the power which an actor has, to display itself. All the passions and changes of passion might remain: for those are much less difficult to write or act than is thought; it is a trick easy to be attained, it is but rising or falling a note or two in the voice, a whisper with a significant foreboding look to announce its approach, and so contagious the counterfeit appearance of any emotion is, that let the words be what they will, the look and tone shall carry it off and make it pass for deep skill in the passions.

It is common for people to talk of Shakspeare's plays being *so natural*; that everybody can understand him. They are natural indeed, they are grounded deep in nature, so deep that the depth of them lies out of the reach of most of us. You shall hear the same persons say that George Barnwell is very natural, and Othello is very natural, that they are both very deep; and to them they are the same kind of thing. At the one they sit and shed tears, because a good sort of young man is tempted by a naughty woman to commit a *trifling peccadillo*, the murder of an uncle or so*, that is all, and so comes to an untimely end, which is *so moving*; and at the other, because a blackamoor in a fit of jealousy kills his innocent white wife: and the odds are that ninety-nine out of a hundred would willingly behold the same catastrophe happen to both the heroes, and have thought the rope more due to Othello than to Barnwell. For of the texture of Othello's mind, the inward construction marvellously laid open with all its strengths and weaknesses, its heroic confidences and its human misgivings, its agonies of hate springing from the depths of love, they see no more than the spectators at a cheaper rate, who pay their pennies a-piece to look through the man's telescope in Leicester-fields, see into the inward plot and topography of the moon. Some dim thing or other they see, they see an actor personating a passion, of grief, or anger, for instance, and they recognise it as a copy of the usual external effects of such passions; or at least as being true to *that symbol of the emotion which passes current at the theatre for it*, for it is often no more than that: but of the grounds of the passion, its correspondence to a great or heroic nature, which is the only worthy object of tragedy,—that common auditors know anything of this, or can have any such notions dinned into them by the mere strength of an actor's lungs,—that apprehensions foreign to them should be thus infused into them by storm, I can neither believe, nor understand how it can be possible.

We talk of Shakspeare's admirable observation of life, when we should feel, that not from a petty inquisition into those cheap and every-day characters which surrounded him, as they surround us, but from his own mind, which was, to borrow a phrase of Ben Jonson's, the very "sphere of humanity," he fetched those images of virtue and of knowledge, of

* If this note could hope to meet the eye of any of the Managers, I would entreat and beg of them, in the name of both the Galleries, that this insult upon the morality of the common people of London should cease to be eternally repeated in the holiday weeks. Why are the 'Prentices of this famous and well-governed city, instead of an amusement, to be treated over and over again with a nauseous sermon of George Barnwell? Why *at the end of their vistas* are we to place the *gallows?* Were I an uncle, I should not much like a nephew of mine to have such an example placed before his eyes. It is really making uncle-murder too trivial to exhibit it as done upon such slight motives;—it is attributing too much to such characters as Millwood:—it is putting things into the heads of good young men, which they would never otherwise have dreamed of. Uncles that think anything of their lives, should fairly petition the Chamberlain against it.

which every one of us recognising a part, think we comprehend in our natures the whole; and oftentimes mistake the powers which he positively creates in us, for nothing more than indigenous faculties of our own minds, which only waited the application of corresponding virtues in him to return a full and clear echo of the same.

To return to Hamlet.—Among the distinguishing features of that wonderful character, one of the most interesting (yet painful) is that soreness of mind which makes him treat the intrusions of Polonius with harshness, and that asperity which he puts on in his interviews with Ophelia. These tokens of an unhinged mind (if they be not mixed in the latter case with a profound artifice of love, to alienate Ophelia by affected discourtesies, so to prepare her mind for the breaking off of that loving intercourse, which can no longer find a place amidst business so serious as that which he has to do) are parts of his character, which to reconcile with our admiration of Hamlet, the most patient consideration of his situation is no more than necessary; they are what we *forgive afterwards*, and explain by the whole of his character, but *at the time* they are harsh and unpleasant. Yet such is the actor's necessity of giving strong blows to the audience, that I have never seen a player in this character, who did not exaggerate and strain to the utmost these ambiguous features,—these temporary deformities in the character. They make him express a vulgar scorn at Polonius which utterly degrades his gentility, and which no explanation can render palatable; they make him shew contempt, and curl up the nose at Ophelia's father,—contempt in its very grossest and most hateful form; but they get applause by it: it is natural, people say; that is, the words are scornful, and the actor expresses scorn, and that they can judge of: but why so much scorn, and of that sort, they never think of asking.

So to Ophelia.—All the Hamlets that I have ever seen, rant and rave at her as if she had committed some great crime, and the audience are highly pleased, because the words of the part are satirical, and they are enforced by the strongest expression of satirical indignation of which the face and voice are capable. But then, whether Hamlet is likely to have put on such brutal appearances to a lady whom he loved so dearly, is never thought on. The truth is, that in all such deep affections as had subsisted between Hamlet and Ophelia, there is a stock of *supererogatory love*, (if I may venture to use the expression,) which in any great grief of heart, especially where that which preys upon the mind cannot be communicated, confers a kind of indulgence upon the grieved party to express itself, even to its heart's dearest object, in the language of a temporary alienation; but it is not alienation, it is a distraction purely, and so it always makes itself to be felt by that object: it is not anger, but grief assuming the appearance of anger,—love awkwardly counterfeiting hate, as sweet countenances when they try to frown: but such sternness and fierce disgust as Hamlet is made to shew, is no counterfeit, but the real face of absolute aversion,—of irreconcileable alienation. It may be said he puts on the madman; but then he should only so far put on this counterfeit lunacy as his own real distraction will give him leave; that is, incompletely, imperfectly; not in that confirmed, practised way, like a master of his art, or as Dame Quickly would say, "like one of those harlotry players."

I mean no disrespect to any actor, but the sort of pleasure which Shakspeare's plays give in the acting seems to me not at all to differ from that which the audience receive from those of other writers; and, *they being in themselves essentially so different from all others*, I must conclude that there is something in the nature of acting which levels all distinctions. And in fact, who does not speak indifferently of the Gamester and of Macbeth as fine stage performances, and praise the Mrs. Beverley in the same way as the Lady Macbeth of Mrs. S.? Belvidera, and Calista, and Isabella, and Euphrasia, are they less liked than Imogen, or than Juliet, or than Desdemona? Are they not spoken of and remembered in the same way? Is not the female performer as great (as they call it) in one as in the other? Did not Garrick shine, and was he not ambitious of shining, in every drawling tragedy that his wretched day produced,—the productions of the Hills and the Murphys and the Browns,—and shall he have that honour to dwell in our minds for ever as an inseparable concomitant with Shakspeare? A kindred mind! O who

can read that affecting sonnet of Shakspeare which alludes to his profession as a player :—

Oh for my sake do you with Fortune chide,
The guilty goddess of my harmless deeds,
That did not better for my life provide
Than public means which public custom breeds—
Thence comes it that my name receives a brand;
And almost thence my nature is subdued
To what it works in, like the dyer's hand——

Or that other confession :—

Alas! 'tis true, I have gone here and there,
And made myself a motley to thy view,
Gored mine own thoughts, sold cheap what is most dear—

Who can read these instances of jealous self-watchfulness in our sweet Shakspeare, and dream of any congeniality between him and one that, by every tradition of him, appears to have been as mere a player as ever existed; to have had his mind tainted with the lowest players' vices,—envy and jealousy, and miserable cravings after applause; one who in the exercise of his profession was jealous even of the women-performers that stood in his way; a manager full of managerial tricks and stratagems and finesse; that any resemblance should be dreamed of between him and Shakspeare,—Shakspeare who, in the plenitude and consciousness of his own powers, could with that noble modesty, which we can neither imitate nor appreciate, express himself thus of his own sense of his own defects :—

Wishing me like to one more rich in hope,
Featured like him, like him with friends possest;
Desiring *this man's art, and that man's scope.*

I am almost disposed to deny to Garrick the merit of being an admirer of Shakspeare. A true lover of his excellences he certainly was not; for would any true lover of them have admitted into his matchless scenes such ribald trash as Tate and Cibber, and the rest of them, that

With their darkness durst affront his light,

have foisted into the acting plays of Shakspeare? I believe it impossible that he could have had a proper reverence for Shakspeare, and have condescended to go through that interpolated scene in Richard the Third, in which Richard tries to break his wife's heart by telling her he loves another woman, and says, "if she survives this she is immortal." Yet I doubt not he delivered this vulgar stuff with as much anxiety of emphasis as any of the genuine parts: and for acting, it is as well calculated as any. But we have seen the part of Richard lately produce great fame to an actor by his manner of playing it, and it lets us into the secret of acting, and of popular judgments of Shakspeare derived from acting. Not one of the spectators who have witnessed Mr. C.'s exertions in that part, but has come away with a proper conviction that Richard is a very wicked man, and kills little children in their beds, with something like the pleasure which the giants and ogres in children's books are represented to have taken in that practice; moreover, that he is very close and shrewd and devilish cunning, for you could see that by his eye.

But is, in fact, this the impression we have in reading the Richard of Shakspeare? Do we feel anything like disgust, as we do at that butcher-like representation of him that passes for him on the stage? A horror at his crimes blends with the effect which we feel, but how is it qualified, how is it carried off, by the rich intellect which he displays, his resources, his wit, his buoyant spirits, his vast knowledge and insight into characters, the poetry of his part,—not an atom of all which is made perceivable in Mr. C.'s way of acting it. Nothing but his crimes, his actions, is visible; they are prominent and staring; the murderer stands out, but where is the lofty genius, the man of vast capacity,—the profound, the witty, accomplished Richard?

The truth is, the Characters of Shakspeare are so much the objects of meditation rather than of interest or curiosity as to their actions, that while we are reading any of his great criminal characters,—Macbeth, Richard, even Iago,—we think not so much of the crimes which they commit, as of the ambition, the aspiring spirit, the intellectual activity, which prompts them to overleap these moral fences. Barnwell is a wretched murderer; there is a certain fitness between his neck and the rope; he is the legitimate heir to the gallows; nobody who thinks at all can think of any alleviating circumstances in his case to make him a fit object of mercy. Or to take an instance from the higher tragedy, what else but a mere assassin is Glenalvon! Do we think of anything but of the crime which he commits, and the rack which he deserves? That is all which

we really think about him. Whereas in corresponding characters in Shakspeare, so little do the actions comparatively affect us, that while the impulses, the inner mind in all its perverted greatness, solely seems real and is exclusively attended to, the crime is comparatively nothing. But when we see these things represented, the acts which they do are comparatively everything, their impulses nothing. The state of sublime emotion into which we are elevated by those images of night and horror which Macbeth is made to utter, that solemn prelude with which he entertains the time till the bell shall strike which is to call him to murder Duncan,—when we no longer read it in a book, when we have given up that vantage ground of abstraction which reading possesses over seeing, and come to see a man in his bodily shape before our eyes actually preparing to commit a murder, if the acting be true and impressive, as I have witnessed it in Mr. K.'s performance of that part, the painful anxiety about the act, the natural longing to prevent it while it yet seems unperpetrated, the too close pressing semblance of reality, give a pain and an uneasiness which totally destroy all the delight which the words in the book convey, where the deed doing never presses upon us with the painful sense of presence: it rather seems to belong to history,—to something past and inevitable, if it has anything to do with time at all. The sublime images, the poetry alone, is that which is present to our minds in the reading.

So to see Lear acted,—to see an old man tottering about the stage with a walking-stick, turned out of doors by his daughters in a rainy night, has nothing in it but what is painful and disgusting. We want to take him into shelter and relieve him. That is all the feeling which the acting of Lear ever produced in me. But the Lear of Shakspeare cannot be acted. The contemptible machinery by which they mimic the storm which he goes out in, is not more inadequate to represent the horrors of the real elements, than any actor can be to represent Lear; they might more easily propose to personate the Satan of Milton upon a stage, or one of Michael Angelo's terrible figures. The greatness of Lear is not in corporal dimension, but in intellectual: the explosions of his passion are terrible as a volcano: they are storms turning up and disclosing to the bottom that sea, his mind, with all its vast riches. It is his mind which is laid bare. This case of flesh and blood seems too insignificant to be thought on; even as he himself neglects it. On the stage we see nothing but corporal infirmities and weakness, the impotence of rage; while we read it, we see not Lear, but we are Lear,—we are in his mind, we are sustained by a grandeur which baffles the malice of daughters and storms; in the aberrations of his reason, we discover a mighty irregular power of reasoning, immethodised from the ordinary purposes of life, but exerting its powers, as the wind blows where it listeth, at will upon the corruptions and abuses of mankind. What have looks, or tones, to do with that sublime identification of his age with that of the *heavens themselves*, when, in his reproaches to them for conniving at the injustice of his children, he reminds them that "they themselves are old?" What gesture shall we appropriate to this? What has the voice or the eye to do with such things? But the play is beyond all art, as the tamperings with it shew: it is too hard and stony; it must have love-scenes, and a happy ending. It is not enough that Cordelia is a daughter, she must shine as a lover too. Tate has put his hook in the nostrils of this Leviathan, for Garrick and his followers, the show-men of the scene, to draw the mighty beast about more easily. A happy ending!—as if the living martyrdom that Lear had gone through,—the flaying of his feelings alive, did not make a fair dismissal from the stage of life the only decorous thing for him. If he is to live and be happy after, if he could sustain this world's burden after, why all this pudder and preparation,—why torment us with all this unnecessary sympathy? As if the childish pleasure of getting his gilt robes and sceptre again could tempt him to act over again his misused station—as if, at his years and with his experience, anything was left but to die.

Lear is essentially impossible to be represented on a stage. But how many dramatic personages are there in Shakspeare, which though more tractable and feasible (if I may so speak) than Lear, yet from some circumstance, some adjunct to their character, are improper to be shown to our bodily eye!

Othello for instance. Nothing can be more soothing, more flattering to the nobler parts of our natures, than to read of a young Venetian lady of highest extraction, through the force of love and from a sense of merit in him whom she loved, laying aside every consideration of kindred, and country, and colour, and wedding with a *coal-black Moor*—(for such he is represented, in the imperfect state of knowledge respecting foreign countries in those days, compared with our own, or in compliance with popular notions, though the Moors are now well enough known to be by many shades less unworthy of a white woman's fancy)—it is the perfect triumph of virtue over accidents, of the imagination over the senses. She sees Othello's colour in his mind. But upon the stage, when the imagination is no longer the ruling faculty, but we are left to our poor unassisted senses, I appeal to every one that has seen Othello played, whether he did not, on the contrary, sink Othello's mind in his colour; whether he did not find something extremely revolting in the courtship and wedded caresses of Othello and Desdemona; and whether the actual sight of the thing did not over-weigh all that beautiful compromise which we make in reading;—and the reason it should do so is obvious, because there is just so much reality presented to our senses as to give a perception of disagreement, with not enough of belief in the internal motives,—all that which is unseen,—to overpower and reconcile the first and obvious prejudices*. What we see upon a stage is body and bodily action; what we are conscious of in reading is almost exclusively the mind, and its movements; and this I think may sufficiently account for the very different sort of delight with which the same play so often affects us in the reading and the seeing.

* The error of supposing that because Othello's colour does not offend us in the reading, it should also not offend us in the seeing, is just such a fallacy as supposing that an Adam and Eve in a picture shall affect us just as they do in the poem. But in the poem we for a while have Paradisaical senses given us, which vanish when we see a man and his wife without clothes in the picture. The painters themselves feel this, as is apparent by the awkward shifts they have recourse to, to make them look not quite naked; by a sort of prophetic anachronism, antedating the invention of fig-leaves. So in the reading of the play, we see with Desdemona's eyes: in the seeing of it, we are forced to look with our own.

It requires little reflection to perceive, that if those characters in Shakspeare which are within the precincts of nature, have yet something in them which appeals too exclusively to the imagination, to admit of their being made objects to the senses without suffering a change and a diminution,—that still stronger the objection must lie against representing another line of characters, which Shakspeare has introduced to give a wildness and a supernatural elevation to his scenes, as if to remove them still farther from that assimilation to common life in which their excellence is vulgarly supposed to consist. When we read the incantations of those terrible beings the Witches in Macbeth, though some of the ingredients of their hellish composition savour of the grotesque, yet is the effect upon us other than the most serious and appalling that can be imagined? Do we not feel spell-bound as Macbeth was? Can any mirth accompany a sense of their presence? We might as well laugh under a consciousness of the principle of Evil himself being truly and really present with us. But attempt to bring these things on to a stage, and you turn them instantly into so many old women, that men and children are to laugh at. Contrary to the old saying, that "seeing is believing," the sight actually destroys the faith; and the mirth in which we indulge at their expense, when we see these creatures upon a stage, seems to be a sort of indemnification which we make to ourselves for the terror which they put us in when reading made them an object of belief,—when we surrendered up our reason to the poet, as children to their nurses and their elders; and we laugh at our fears as children who thought they saw something in the dark, triumph when the bringing in of a candle discovers the vanity of their fears. For this exposure of supernatural agents upon a stage is truly bringing in a candle to expose their own delusiveness. It is the solitary taper and the book that generates a faith in these terrors: a ghost by chandelier light, and in good company, deceives no spectators,—a ghost that can be measured by the eye, and his human dimensions made out at leisure. The sight of a well-lighted house, and a well-dressed audience, shall arm the most nervous child against any apprehensions: as Tom Brown says of the impenetrable skin of

Achilles with his impenetrable armour over it, "Bully Dawson would have fought the devil with such advantages."

Much has been said, and deservedly, in reprobation of the vile mixture which Dryden has thrown into the Tempest: doubtless without some such vicious alloy, the impure ears of that age would never have sate out to hear so much innocence of love as is contained in the sweet courtship of Ferdinand and Miranda. But is the Tempest of Shakspeare at all a subject for stage representation? It is one thing to read of an enchanter, and to believe the wondrous tale while we are reading it; but to have a conjuror brought before us in his conjuring-gown, with his spirits about him, which none but himself and some hundred of favoured spectators before the curtain are supposed to see, involves such a quantity of the *hateful incredible*, that all our reverence for the author cannot hinder us from perceiving such gross attempts upon the senses to be in the highest degree childish and inefficient. Spirits and fairies cannot be represented, they cannot even be painted,—they can only be believed. But the elaborate and anxious provision of scenery, which the luxury of the age demands, in these cases works a quite contrary effect to what is intended. That which in comedy, or plays of familiar life, adds so much to the life of the imitation, in plays which appeal to the higher faculties positively destroys the illusion which it is introduced to aid. A parlour or a drawing-room,—a library opening into a garden—a garden with an alcove in it,—a street, or the piazza of Covent-garden, does well enough in a scene; we are content to give as much credit to it as it demands; or rather, we think little about it,—it is little more than reading at the top of a page, "Scene, a garden;" we do not imagine ourselves there, but we readily admit the imitation of familiar objects. But to think by the help of painted trees and caverns, which we know to be painted, to transport our minds to Prospero, and his island and his lonely cell*; or by the aid of a fiddle dexterously thrown in, in an interval of speaking, to make us believe that we hear those supernatural noises of which the isle was full: the Orrery Lecturer at the Haymarket might as well hope, by his musical glasses cleverly stationed out of sight behind his apparatus, to make us believe that we do indeed hear the crystal spheres ring out that chime, which if it were to enwrap our fancy long, Milton thinks,

> Time would run back and fetch the age of gold,
> And speckled Vanity
> Would sicken soon and die,
> And leprous Sin would melt from earthly mould;
> Yea Hell itself would pass away,
> And leave its dolorous mansions to the peering day.

The garden of Eden, with our first parents in it, is not more impossible to be shown on a stage, than the Enchanted isle, with its no less interesting and innocent first settlers.

The subject of Scenery is closely connected with that of the Dresses, which are so anxiously attended to on our stage. I remember the last time I saw Macbeth played, the discrepancy I felt at the changes of garment which he varied, the shiftings and re-shiftings, like a Romish priest at mass. The luxury of stage-improvements, and the importunity of the public eye, require this. The coronation robe of the Scottish monarch was fairly a counterpart to that which our King wears when he goes to the Parliament-house, just so full and cumbersome, and set out with ermine and pearls. And if things must be represented, I see not what to find fault with in this. But in reading, what robe are we conscious of? Some dim images of royalty—a crown and sceptre, may float before our eyes, but who shall describe the fashion of it? Do we see in our mind's eye what Webb or any other robe-maker could pattern? This is the inevitable consequence of imitating everything, to make all things natural. Whereas the reading of a tragedy is a fine abstraction. It presents to the fancy just so much of external appearances as to make us feel that we are among flesh and blood, while by far the greater and better part of our imagination is employed upon the thoughts and internal machinery of the character. But in acting, scenery, dress, the most contemptible things call upon us to judge of their naturalness.

Perhaps it would be no bad similitude, to

* It will be said these things are done in pictures. But pictures and scenes are very different things. Painting is a world of itself, but in scene-painting there is the attempt to deceive: and there is the discordancy, never to be got over, between painted scenes and real people.

liken the pleasure which we take in seeing one of these fine plays acted, compared with that quiet delight which we find in the reading of it, to the different feelings with which a reviewer, and a man that is not a reviewer, reads a fine poem. The accursed critical habit,—the being called upon to judge and pronounce, must make it quite a different thing to the former. In seeing these plays acted, we are affected just as judges. When Hamlet compares the two pictures of Gertrude's first and second husband, who wants to see the pictures? But in the acting, a miniature must be lugged out; which we know not to be the picture, but only to show how finely a miniature may be represented. This showing of everything levels all things: it makes tricks, bows, and curtseys, of importance. Mrs. S. never got more fame by anything than by the manner in which she dismisses the guests in the banquet-scene in Macbeth: it is as much remembered as any of her thrilling tones or impressive looks. But does such a trifle as this enter into the imaginations of the readers of that wild and wonderful scene? Does not the mind dismiss the feasters as rapidly as it can? Does it care about the gracefulness of the doing it? But by acting, and judging of acting, all these non-essentials are raised into an importance, injurious to the main interest of the play.

I have confined my observations to the tragic parts of Shakspeare. It would be no very difficult task to extend the inquiry to his comedies; and to show why Falstaff, Shallow, Sir Hugh Evans, and the rest, are equally incompatible with stage representation. The length to which this Essay has run will make it, I am afraid, sufficiently distasteful to the Amateurs of the Theatre, without going any deeper into the subject at present.

## CHARACTERS OF DRAMATIC WRITERS,

### CONTEMPORARY WITH SHAKSPEARE.

When I selected for publication, in 1808, Specimens of English Dramatic Poets who lived about the time of Shakspeare, the kind of extracts which I was anxious to give were not so much passages of wit and humour, though the old plays are rich in such, as scenes of passion, sometimes of the deepest quality, interesting situations, serious descriptions, that which is more nearly allied to poetry than to wit, and to tragic rather than to comic poetry. The plays which I made choice of were, with few exceptions, such as treat of human life and manners, rather than masques and Arcadian pastorals, with their train of abstractions, unimpassioned deities, passionate mortals—Claius, and Medorus, and Amintas, and Amaryllis. My leading design was to illustrate what may be called the moral sense of our ancestors. To show in what manner they felt, when they placed themselves by the power of imagination in trying circumstances, in the conflicts of duty and passion, or the strife of contending duties; what sort of loves and enmities theirs were; how their griefs were tempered, and their full-swoln joys abated: how much of Shakspeare shines in the great men his contemporaries, and how far in his divine mind and manners he surpassed them and all mankind. I was also desirous to bring together some of the most admired scenes of Fletcher and Massinger, in the estimation of the world the only dramatic poets of that age entitled to be considered after Shakspeare, and, by exhibiting them in the same volume with the more impressive scenes of old Marlowe, Heywood, Tourneur, Webster, Ford, and others, to show what we had slighted, while beyond all proportion we had been crying up one or two favourite names. From the desultory criticisms which accompanied that publication, I have selected a few which I thought would best stand by themselves, as requiring least immediate reference to the play or passage by which they were suggested.

### CHRISTOPHER MARLOWE.

*Lust's Dominion, or the Lascivious Queen.*—This tragedy is in King Cambyses' vein ; rape, and murder, and superlatives ; "huffing braggart puft lines," such as the play-writers anterior to Shakspeare are full of, and Pistol but coldly imitates.

*Tamburlaine the Great, or the Scythian Shepherd.*—The lunes of Tamburlaine are perfect midsummer madness. Nebuchadnezzar's are mere modest pretensions compared with the thundering vaunts of this Scythian Shepherd. He comes in drawn by conquered kings, and reproaches these *pampered jades of Asia* that they can *draw but twenty miles a day.* Till I saw this passage with my own eyes, I never believed that it was anything more than a pleasant burlesque of mine Ancient's. But I can assure my readers that it is soberly set down in a play, which their ancestors took to be serious.

*Edward the Second.*—In a very different style from mighty Tamburlaine is the tragedy of Edward the Second. The reluctant pangs of abdicating royalty in Edward furnished hints, which Shakspeare scarcely improved in his Richard the Second; and the death-scene of Marlowe's king moves pity and terror beyond any scene ancient or modern with which I am acquainted.

*The Rich Jew of Malta.*—Marlowe's Jew does not approach so near to Shakspeare's, as his Edward the Second does to Richard the Second. Barabas is a mere monster brought in with a large painted nose to please the rabble. He kills in sport, poisons whole nunneries, invents infernal machines. He is just such an exhibition as a century or two earlier might have been played before the Londoners "by the royal command," when a general pillage and massacre of the Hebrews had been previously resolved on in the cabinet. It is curious to see a superstition wearing out. The idea of a Jew, which our pious ancestors contemplated with so much horror, has nothing in it now revolting. We have tamed the claws of the beast, and pared its nails, and now we take it to our arms, fondle it, write plays to flatter it ; it is visited by princes, affects a taste, patronises the arts, and is the only liberal and gentlemanlike thing in Christendom.

*Doctor Faustus.*—The growing horrors of Faustus's last scene are awfully marked by the hours and half-hours as they expire, and bring him nearer and nearer to the exactment of his dire compact. It is indeed an agony and a fearful colluctation. Marlowe is said to have been tainted with atheistical positions, to have denied God and the Trinity. To such a genius the history of Faustus must have been delectable food : to wander in fields where curiosity is forbidden to go, to approach the dark gulf, near enough to look in, to be busied in speculations which are the rottenest part of the core of the fruit that fell from the tree of knowledge *. Barabas the Jew, and Faustus the conjuror, are offsprings of a mind which at least delighted to dally with interdicted subjects. They both talk a language which a believer would have been tender of putting into the mouth of a character though but in fiction. But the holiest minds have sometimes not thought it reprehensible to counterfeit impiety in the person of another, to bring Vice upon the stage speaking her own dialect ; and, themselves being armed with an unction of self-confident impunity, have not scrupled to handle and touch that familiarly which would be death to others. Milton, in the person of Satan, has started speculations hardier than any which the feeble armoury of the atheist ever furnished ; and the precise, strait-laced Richardson has strengthened Vice, from the mouth of Lovelace, with entangling sophistries and abstruse pleas against her adversary Virtue, which Sedley, Villiers, and Rochester, wanted depth of libertinism enough to have invented.

### THOMAS DECKER.

*Old Fortunatus.*—The humour of a frantic lover in the scene where Orleans to his friend Galloway defends the passion with which himself, being a prisoner in the English king's court, is enamoured to frenzy of the king's daughter Agripyna, is done to the life. Orleans is as passionate an innamorato as any which Shakspeare ever drew. He is just such another adept in Love's reasons. The sober people of the world are with him,

> ——————A swarm of fools
> Crowding together to be counted wise.

* Error, entering into the world with Sin among us poor Adamites, may be said to spring from the tree of knowledge itself, and from the rotten kernels of that fatal apple.—*Howell's Letters.*

He talks "pure Biron and Romeo," he is almost as poetical as they, quite as philosophical, only a little madder. After all, Love's sectaries are a reason unto themselves. We have gone retrograde to the noble heresy, since the days when Sidney proselyted our nation to this mixed health and disease; the kindliest symptom, yet the most alarming crisis, in the ticklish state of youth; the nourisher and the destroyer of hopeful wits; the mother of twin births, wisdom and folly, valour and weakness; the servitude above freedom; the gentle mind's religion; the liberal superstition.

*The Honest Whore.*—There is in the second part of this play, where Bellafront, a reclaimed harlot, recounts some of the miseries of her profession, a simple picture of honour and shame, contrasted without violence, and expressed without immodesty, which is worth all the *strong lines* against the harlot's profession, with which both parts of this play are offensively crowded. A satirist is always to be suspected, who, to make vice odious, dwells upon all its acts and minutest circumstances with a sort of relish and retrospective fondness. But so near are the boundaries of panegyric and invective, that a worn-out sinner is sometimes found to make the best declaimer against sin. The same high-seasoned descriptions, which in his unregenerate state served but to inflame his appetites, in his new province of a moralist will serve him, a little turned, to expose the enormity of those appetites in other men. When Cervantes, with such proficiency of fondness dwells upon the Don's library, who sees not that he has been a great reader of books of knight-errantry—perhaps was at some time of his life in danger of falling into those very extravagances which he ridiculed so happily in his hero?

### JOHN MARSTON.

*Antonio and Mellida.*—The situation of Andrugio and Lucio, in the first part of this tragedy, —where Andrugio, Duke of Genoa, banished his country, with the loss of a son supposed drowned, is cast upon the territory of his mortal enemy the Duke of Venice, with no attendants but Lucio an old nobleman, and a page—resembles that of Lear and Kent, in that king's distresses. Andrugio, like Lear, manifests a king-like impatience, a turbulent greatness, an affected resignation. The enemies which he enters lists to combat, "Despair and mighty Grief and sharp Impatience," and the forces which he brings to vanquish them, "cornets of horse," &c. are in the boldest style of allegory. They are such a "race of mourners" as the "infection of sorrows loud" in the intellect might beget on some "pregnant cloud" in the imagination. The prologue to the second part, for its passionate earnestness, and for the tragic note of preparation which it sounds, might have preceded one of those old tales of Thebes or Pelops' line, which Milton has so highly commended, as free from the common error of the poets in his day, of "intermixing comic stuff with tragic sadness and gravity, brought in without discretion corruptly to gratify the people." It is as solemn a preparative as the "warning voice which he who saw the Apocalypse heard cry."

*What You Will.—O I shall ne'er forget how he went cloath'd.* Act I. Scene 1.—To judge of the liberality of these notions of dress, we must advert to the days of Gresham, and the consternation which a phenomenon habited like the merchant here described would have excited among the flat round caps and cloth stockings upon 'Change, when those "original arguments or tokens of a citizen's vocation were in fashion, not more for thrift and usefulness than for distinction and grace." The blank uniformity to which all professional distinctions in apparel have been long hastening, is one instance of the decay of symbols among us, which whether it has contributed or not to make us a more intellectual, has certainly made us a less imaginative people. Shakspeare knew the force of signs: a "malignant and a turbaned Turk." This "meal-cap miller," says the author of God's Revenge against Murder, to express his indignation at an atrocious outrage committed by the miller Pierot upon the person of the fair Marieta.

### AUTHOR UNKNOWN.

*The Merry Devil of Edmonton.*—The scene in this delightful comedy, in which Jerningham, "with the true feeling of a zealous friend," touches the griefs of Mounchensey, seems written to make the reader happy. Few of our dramatists or novelists have attended enough to

this. They torture and wound us abundantly. They are economists only in delight. Nothing can be finer, more gentlemanlike, and nobler, than the conversation and compliments of these young men. How delicious is Raymond Mounchensey's forgetting, in his fears, that Jerningham has a "Saint in Essex;" and how sweetly his friend reminds him! I wish it could be ascertained, which there is some grounds for believing, that Michael Drayton was the author of this piece. It would add a worthy appendage to the renown of that Panegyrist of my native Earth; who has gone over her soil, in his Polyolbion, with the fidelity of a herald, and the painful love of a son; who has not left a rivulet, so narrow that it may be stepped over, without honourable mention; and has animated hills and streams with life and passion beyond the dreams of old mythology.

### THOMAS HEYWOOD.

*A Woman Killed with Kindness.*—Heywood is a sort of *prose* Shakspeare. His scenes are to the full as natural and affecting. But we miss *the poet*, that which in Shakspeare always appears out and above the surface of *the nature*. Heywood's characters, in this play, for instance, his country gentlemen, &c., are exactly what we see, but of the best kind of what we see in life. Shakspeare makes us believe, while we are among his lovely creations, that they are nothing but what we are familiar with, as in dreams new things seem old; but we awake, and sigh for the difference.

*The English Traveller.*—Heywood's preface to this play is interesting, as it shows the heroic indifference about the opinion of posterity, which some of these great writers seem to have felt. There is a magnanimity in authorship, as in every thing else. His ambition seems to have been confined to the pleasure of hearing the players speak his lines while he lived. It does not appear that he ever contemplated the possibility of being read by after ages. What a slender pittance of fame was motive sufficient to the production of such plays as the English Traveller, the Challenge for Beauty, and the Woman killed with Kindness! Posterity is bound to take care that a writer loses nothing by such a noble modesty.

### THOMAS MIDDLETON AND WILLIAM ROWLEY.

*A Fair Quarrel.*—The insipid levelling morality to which the modern stage is tied down, would not admit of such admirable passions as these scenes are filled with. A puritanical obtuseness of sentiment, a stupid infantile goodness, is creeping among us, instead of the vigorous passions, and virtues clad in flesh and blood, with which the old dramatists present us. Those noble and liberal casuists could discern in the differences, the quarrels, the animosities of men, a beauty and truth of moral feeling, no less than in the everlastingly inculcated duties of forgiveness and atonement. With us, all is hypocritical meekness. A reconciliation-scene, be the occasion never so absurd, never fails of applause. Our audiences come to the theatre to be complimented on their goodness. They compare notes with the amiable characters in the play, and find a wonderful sympathy of disposition between them. We have a common stock of dramatic morality, out of which a writer may be supplied without the trouble of copying it from originals within his own breast. To know the boundaries of honour, to be judiciously valiant, to have a temperance which shall beget a smoothness in the angry swellings of youth, to esteem life as nothing when the sacred reputation of a parent is to be defended, yet to shake and tremble under a pious cowardice when that ark of an honest confidence is found to be frail and tottering, to feel the true blows of a real disgrace blunting that sword which the imaginary strokes of a supposed false imputation had put so keen an edge upon but lately: to do, or to imagine this done, in a feigned story, asks something more of a moral sense, somewhat a greater delicacy of perception in questions of right and wrong, than goes to the writing of two or three hackuied sentences about the laws of honour as opposed to the laws of the land, or a commonplace against duelling. Yet such things would stand a writer now-a-days in far better stead than Captain Agar and his conscientious honour; and he would be considered as a far better teacher of morality than old Rowley or Middleton, if they were living.

WILLIAM ROWLEY,

*A New Wonder; a Woman never Vext.*—The old play-writers are distinguished by an honest boldness of exhibition,—they show everything without being ashamed. If a reverse in fortune is to be exhibited, they fairly bring us to the prison-grate and the alms-basket. A poor man on our stage is always a gentleman; he may be known by a peculiar neatness of apparel, and by wearing black. Our delicacy, in fact, forbids the dramatising of distress at all. It is never shown in its essential properties; it appears but as the adjunct of some virtue, as something which is to be relieved, from the approbation of which relief the spectators are to derive a certain soothing of self-referred satisfaction. We turn away from the real essences of things to hunt after their relative shadows, moral duties; whereas, if the truth of things were fairly represented, the relative duties might be safely trusted to themselves, and moral philosophy lose the name of a science.

THOMAS MIDDLETON.

*The Witch.*—Though some resemblance may be traced between the charms in Macbeth, and the incantations in this play, which is supposed to have preceded it, this coincidence will not detract much from the originality of Shakspeare. His witches are distinguished from the witches of Middleton by essential differences. These are creatures to whom man or woman, plotting some dire mischief, might resort for occasional consultation. Those originate deeds of blood, and begin bad impulses to men. From the moment that their eyes first meet with Macbeth's, he is spell-bound. That meeting sways his destiny. He can never break the fascination. These witches can hurt the body; those have power over the soul. Hecate in Middleton has a son, a low buffoon: the hags of Shakspeare have neither child of their own, nor seem to be descended from any parent. They are foul anomalies, of whom we know not whence they are sprung, nor whether they have beginning or ending. As they are without human passions, so they seem to be without human relations. They come with thunder and lightning, and vanish to airy music. This is all we know of them. Except Hecate, they have no *names;* which heightens their mysteriousness. The names, and some of the properties which the other author has given to his hags, excite smiles. The Weïrd Sisters are serious things. Their presence cannot co-exist with mirth. But in a lesser degree, the witches of Middleton are fine creations. Their power too is, in some measure, over the mind. They raise jars, jealousies, strifes, "like a thick scurf" over life.

WILLIAM ROWLEY,—THOMAS DECKER,—JOHN FORD, ETC.

*The Witch of Edmonton.*—Mother Sawyer, in this wild play, differs from the hags of both Middleton and Shakspeare. She is the plain, traditional, old-woman witch of our ancestors; poor, deformed, and ignorant; the terror of villages, herself amenable to a justice. That should be a hardy sheriff, with the power of the county at his heels, that would lay hands on the Weïrd Sisters. They are of another jurisdiction. But upon the common and received opinion, the author (or authors) have engrafted strong fancy. There is something frightfully earnest in her invocations to the Familiar.

CYRIL TOURNEUR.

*The Revenger's Tragedy.*—The reality and life of the dialogue, in which Vindici and Hippolito first tempt their mother, and then threaten her with death for consenting to the dishonour of their sister, passes any scenical illusion I ever felt. I never read it but my ears tingle, and I feel a hot blush overspread my cheeks, as if I were presently about to proclaim such malefactions of myself, as the brothers here rebuke in their unnatural parent, in words more keen and dagger-like than those which Hamlet speaks to his mother. Such power has the passion of shame truly personated, not only to strike guilty creatures unto the soul, but to "appal" even those that are "free."

JOHN WEBSTER.

*The Duchess of Malfy.*—All the several parts of the dreadful apparatus with which the death of the Duchess is ushered in, the waxen images which counterfeit death, the wild masque of madmen, the tomb-maker, the bellman, the living person's dirge, the mortification by degrees,—are not more remote from the conceptions of ordinary vengeance, than the

strange character of suffering which they seem to bring upon their victim is out of the imagination of ordinary poets. As they are not like inflictions of this life, so her language seems not of this world. She has lived among horrors till she is become "native and endowed unto that element." She speaks the dialect of despair; her tongue has a smatch of Tartarus and the souls in bale. To move a horror skilfully, to touch a soul to the quick, to lay upon fear as much as it can bear, to wean and weary a life till it is ready to drop, and then step in with mortal instruments to take its last forfeit: this only a Webster can do. Inferior geniuses may "upon horror's head horrors accumulate," but they cannot do this. They mistake quantity for quality; they "terrify babes with painted devils;" but they know not how a soul is to be moved. Their terrors want dignity, their affrightments are without decorum.

*The White Devil, or Vittoria Corombona.*—This White Devil of Italy sets off a bad cause so speciously, and pleads with such an innocence-resembling boldness, that we seem to see that matchless beauty of her face which inspires such gay confidence into her, and are ready to expect, when she has done her pleadings, that her very judges, her accusers, the grave ambassadors who sit as spectators, and all the court, will rise and make proffer to defend her, in spite of the utmost conviction of her guilt; as the Shepherds in Don Quixote make proffer to follow the beautiful Shepherdess Marcela, "without making any profit of her manifest resolution made there in their hearing."

> So sweet and lovely does she make the shame,
> Which, like a canker in the fragrant rose,
> Does spot the beauty of her budding name!

I never saw anything like the funeral dirge in this play for the death of Marcello, except the ditty which reminds Ferdinand of his drowned father in the Tempest. As that is of the water, watery; so this is of the earth, earthy. Both have that intenseness of feeling, which seems to resolve itself into the element which it contemplates.

In a note on The Spanish Tragedy in the Specimens, I have said that there is nothing in the undoubted plays of Jonson which would authorise us to suppose that he could have supplied the additions to Hieronymo. I suspected the agency of some more potent spirit. I thought that Webster might have furnished them. They seemed full of that wild, solemn, preternatural cast of grief which bewilders us in the Duchess of Malfy. On second consideration, I think this a hasty criticism. They are more like the overflowing griefs and talking distraction of Titus Andronicus. The sorrows of the Duchess set inward; if she talks, it is little more than soliloquy imitating conversation in a kind of bravery.

### JOHN FORD.

*The Broken Heart.*—I do not know where to find, in any play, a catastrophe so grand, so solemn, and so surprising, as in this. This is indeed, according to Milton, to describe high passions and high actions. The fortitude of the Spartan boy, who let a beast gnaw out his bowels till he died, without expressing a groan, is a faint bodily image of this dilaceration of the spirit, and exenteration of the inmost mind, which Calantha, with a holy violence against her nature, keeps closely covered, till the last duties of a wife and a queen are fulfilled. Stories of martyrdom are but of chains and the stake; a little bodily suffering. These torments

> On the purest spirits prey,
> As on entrails, joints, and limbs,
> With answerable pains, but more intense.

What a noble thing is the soul, in its strengths and in its weaknesses! Who would be less weak than Calantha? Who can be so strong? The expression of this transcendent scene almost bears us in imagination to Calvary and the Cross; and we seem to perceive some analogy between the scenical sufferings which we are here contemplating and the real agonies of that final completion to which we dare no more than hint a reference. Ford was of the first order of poets. He sought for sublimity, not by parcels, in metaphors or visible images, but directly where she has her full residence, in the heart of man; in the actions and sufferings of the greatest minds. There is a grandeur of the soul, above mountains, seas, and the elements. Even in the poor perverted reason of Giovanni and Annabella, in the play* which stands at the head of the modern collection of the works of this author, we discern traces of that fiery particle, which, in the irregular start-

* 'Tis Pity she's a Whore.

ing from out the road of beaten action, discovers something of a right line even in obliquity, and shows hints of an improvable greatness in the lowest descents and degradations of our nature.

### FULKE GREVILLE, LORD BROOKE.

*Alaham, Mustapha.*—The two tragedies of Lord Brooke, printed among his poems, might with more propriety have been termed political treatises than plays. Their author has strangely contrived to make passion, character, and interest, of the highest order, subservient to the expression of state dogmas and mysteries. He is nine parts Machiavel and Tacitus, for one part Sophocles or Seneca. In this writer's estimate of the powers of the mind, the understanding must have held a most tyrannical pre-eminence. Whether we look into his plays or his most passionate love-poems, we shall find all frozen and made rigid with intellect. The finest movements of the human heart, the utmost grandeur of which the soul is capable, are essentially comprised in the actions and speeches of Cælica and Camena. Shakspeare, who seems to have had a peculiar delight in contemplating womanly perfection, whom for his many sweet images of female excellence all women are in an especial manner bound to love, has not raised the ideal of the female character higher than Lord Brooke, in these two women, has done. But it requires a study equivalent to the learning of a new language to understand their meaning when they speak. It is indeed hard to hit:

> Much like thy riddle, Samson, in one day
> Or seven though one should musing sit.

It is as if a being of pure intellect should take upon him to express the emotions of our sensitive natures. There would be all knowledge, but sympathetic expressions would be wanting.

### BEN JONSON.

*The Case is Altered.*—The passion for wealth has worn out much of its grossness in tract of time. Our ancestors certainly conceived of money as able to confer a distinct gratification in itself, not considered simply as a symbol of wealth. The old poets, when they introduce a miser, make him address his gold as his mistress; as something to be seen, felt, and hugged; as capable of satisfying two of the senses at least. The substitution of a thin, unsatisfying medium in the place of the good old tangible metal, has made avarice quite a Platonic affection in comparison with the seeing, touching, and handling pleasures of the old Chrysophilites. A bank-note can no more satisfy the touch of a true sensualist in this passion, than Creusa could return her husband's embrace in the shades. See the Cave of Mammon in Spenser; Barabas's contemplation of his wealth in the Rich Jew of Malta; Luke's raptures in the City Madam; the idolatry and absolute gold-worship of the miser Jaques in this early comic production of Ben Jonson's. Above all, hear Guzman, in that excellent old translation of the Spanish Rogue, expatiate on the "ruddy cheeks of your golden ruddocks, your Spanish pistolets, your plump and full-faced Portuguese, and your clear-skinned pieces-of-eight of Castile," which he and his fellows the beggars kept secret to themselves, and did privately enjoy in a plentiful manner. "For to have them to pay them away is not to enjoy them; to enjoy them is to have them lying by us; having no other need of them than to use them for the clearing of the eyesight, and the comforting of our senses. These we did carry about with us, sewing them in some patches of our doublets near unto the heart, and as close to the skin as we could handsomely quilt them in, holding them to be restorative."

*Poetaster.*—This Roman play seems written to confute those enemies of Ben in his own days and ours, who have said that he made a pedantical use of his learning. He has here revived the whole Court of Augustus, by a learned spell. We are admitted to the society of the illustrious dead. Virgil, Horace, Ovid, Tibullus, converse in our own tongue more fluely and poetically than they were used to express themselves in their native Latin. Nothing can be imagined more elegant, refined, and court-like, than the scenes between this Louis the Fourteenth of antiquity and his literati. The whole essence and secret of that kind of intercourse is contained therein. The economical liberality by which greatness, seeming to waive some part of its prerogative, takes care to lose none of the essentials; the prudential liberties of an inferior, which flatter by commanded boldness and soothe with complimentary sincerity;—these, and a thousand beautiful passages from his New Inn, his Cynthia's

Revels, and from those numerous court-masques and entertainments, which he was in the daily habit of furnishing, might be addueed to show the poetical fancy and elegance of mind of the supposed rugged old bard.

*Alchemist.*—The judgment is perfectly overwhelmed by the torrent of images, words, and book-knowledge, with which Epieure Mammon (Act 2, Scene 2) confounds and stuns his incredulous hearer. They come pouring out like the successive falls of Nilus. They "doubly redouble strokes upon the foe." Description outstrides proof. We are made to believe effects before we have testimony for their causes. If there is no one image which attains the height of the sublime, yet the confluence and assemblage of them all produces a result equal to the grandest poetry. The huge Xerxean army countervails against single Achilles. Epicure Mammon is the most determined offspring of its author. It has the whole "matter and copy of the father—eye, nose, lip, the trick of his frown." It is just such a swaggerer as contemporaries have described old Ben to be. Meercraft, Bobadil, the Host of the New Inn, have all his image and superscription. But Mammon is arrogant pretension personified. Sir Samson Legend, in Love for Love, is such another lying, overbearing character, but he does not come up to Epicure Mammon. What a "towering bravery" there is in his sensuality! he affects no pleasure under a Sultan. It is as if "Egypt with Assyria strove in luxury."

### GEORGE CHAPMAN.

*Bussy D'Ambois, Byron's Conspiracy, Byron's Tragedy, &c. &c.*—Webster has happily characterised the "full and heightened style" of Chapman, who, of all the English play-writers, perhaps approaches nearest to Shakspeare in the descriptive and didactic, in passages which are less purely dramatic. He could not go out of himself, as Shakspeare could shift at pleasure, to inform and animate other existences, but in himself he had an eye to perceive and a soul to embrace all forms and modes of being. He would have made a great epic poet, if indeed he has not abundantly shown himself to be one; for his Homer is not so properly a translation as the stories of Achilles and Ulysses rewritten. The earnestness and passion which he has put into every part of these poems would be incredible to a reader of mere modern translations. His almost Greek zeal for the glory of his heroes can only be paralleled by that fierce spirit of Hebrew bigotry, with which Milton, as if personating one of the zealots of the old law, clothed himself when he sat down to paint the acts of Samson against the uncircumcised. The great obstacle to Chapman's translations being read, is their unconquerable quaintness. He pours out in the same breath the most just and natural, and the most violent and crude expressions. He seems to grasp at whatever words come first to hand while the enthusiasm is upon him, as if all other must be inadequate to the divine meaning. But passion (the all in all in poetry) is everywhere present, raising the low, dignifying the mean, and putting sense into the absurd. He makes his readers glow, weep, tremble, take any affection which he pleases, be moved by words, or in spite of them, be disgusted, and overcome their disgust.

### FRANCIS BEAUMONT.—JOHN FLETCHER.

*Maid's Tragedy.*—One characteristic of the excellent old poets is, their being able to bestow grace upon subjects which naturally do not seem susceptible of any. I will mention two instances. Zelmane in the Arcadia of Sidney, and Helena in the All's Well that Ends Well of Shakspeare. What can be more unpromising, at first sight, than the idea of a young man disguising himself in woman's attire, and passing himself off for a woman among women; and that for a long space of time? Yet Sir Philip has preserved so matchless a decorum, that neither does Pyrocles' manhood suffer any stain for the effeminacy of Zelmane, nor is the respect due to the princesses at all diminished when the deception comes to be known. In the sweetly-constituted mind of Sir Philip Sidney, it seems as if no ugly thought or unhandsome meditation could find a harbour. He turned all that he touched into images of honour and virtue. Helena in Shakspeare is a young woman seeking a man in marriage. The ordinary rules of courtship are reversed, the habitual feelings are crossed. Yet with such exquisite address this dangerous subject is handled, that Helena's forwardness loses her no honour; delicacy dispenses with

its laws in her favour, and nature, in her single case, seems content to suffer a sweet violation. Aspatia, in the Maid's Tragedy, is a character equally difficult with Helena, of being managed with grace. She too is a slighted woman, refused by the man who had once engaged to marry her. Yet it is artfully contrived, that while we pity we respect her, and she descends without degradation. Such wonders true poetry and passion can do, to confer dignity upon subjects which do not seem capable of it. But Aspatia must not be compared at all points with Helena; she does not so absolutely predominate over her situation but she suffers some diminution, some abatement of the full lustre of the female character, which Helena never does. Her character has many degrees of sweetness, some of delicacy; but it has weakness, which, if we do not despise, we are sorry for. After all, Beaumont and Fletcher were but an inferior sort of Shakspeares and Sidneys.

*Philaster.*—The character of Bellario must have been extremely popular in its day. For many years after the date of Philaster's first exhibition on the stage, scarce a play can be found without one of these women-pages in it, following in the train of some pre-engaged lover, calling on the gods to bless her happy rival (his mistress), whom no doubt she secretly curses in her heart, giving rise to many pretty *equivoques* by the way on the confusion of sex, and either made happy at last by some surprising turn of fate, or dismissed with the joint pity of the lovers and the audience. Donne has a copy of verses to his mistress, dissuading her from a resolution, which she seems to have taken up from some of these scenical representations, of following him abroad as a page. It is so earnest, so weighty, so rich in poetry, in sense, in wit, and pathos, that it deserves to be read as a solemn close in future to all such sickly fancies as he there deprecates.

JOHN FLETCHER.

*Thierry and Theodoret.*—The scene where Ordella offers her life a sacrifice, that the king of France may not be childless, I have always considered as the finest in all Fletcher, and Ordella to be the most perfect notion of the female heroic character, next to Calantha in the Broken Heart. She is a piece of sainted nature. Yet, noble as the whole passage is, it must be confessed that the manner of it, compared with Shakspeare's finest scenes, is faint and languid. Its motion is circular, not progressive. Each line revolves on itself in a sort of separate orbit. They do not join into one another like a running-hand. Fletcher's ideas moved slow; his versification, though sweet, is tedious, it stops at every turn; he lays line upon line, making up one after the other, adding image to image so deliberately, that we see their junctures. Shakspeare mingles everything, runs line into line, embarrasses sentences and metaphors; before one idea has burst its shell, another is hatched and clamorous for disclosure. Another striking difference between Fletcher and Shakspeare is the fondness of the former for unnatural and violent situations. He seems to have thought that nothing great could be produced in an ordinary way. The chief incidents in some of his most admired tragedies show this.* Shakspeare had nothing of this contortion in his mind, none of that craving after violent situations, and flights of strained and improbable virtue, which I think always betrays an imperfect moral sensibility. The wit of Fletcher is excellent†, like his serious scenes, but there is something strained and far-fetched in both. He is too mistrustful of Nature, he always goes a little on one side of her.—Shakspeare chose her without a reserve: and had riches, power, understanding, and length of days, with her for a dowry.

*Faithful Shepherdess.*—If all the parts of this delightful pastoral had been in unison with its many innocent scenes and sweet lyric intermixtures, it had been a poem fit to vie with Comus or the Arcadia, to have been put into the hands of boys and virgins, to have made matter for young dreams, like the loves of Hermia and Lysander. But a spot is on the face of this Diana. Nothing short of infatuation could have driven Fletcher upon mixing with this "blessedness" such an ugly deformity as Chloe, the wanton shepherdess! If Chloe was meant to set off Clorin by contrast, Fletcher should have known that such weeds by juxtaposition do not set off, but kill sweet flowers.

* Wife for a Month, Cupid's Revenge, Double Marriage, &c.

† Wit without Money, and his comedies generally.

PHILIP MASSINGER.—THOMAS DECKER.

*The Virgin Martyr.* — This play has some beauties of so very high an order, that with all my respect for Massinger, I do not think he had poetical enthusiasm capable of rising up to them. His associate Decker, who wrote Old Fortunatus, had poetry enough for anything. The very impurities which obtrude themselves among the sweet pieties of this play, like Satan among the Sons of Heaven, have a strength of contrast, a raciness, and a glow, in them, which are beyond Massinger. They are to the religion of the rest what Caliban is to Miranda.

PHILIP MASSINGER.—THOMAS MIDDLETON.—WILLIAM ROWLEY.

*Old Law.*—There is an exquisiteness of moral sensibility, making one's eyes to gush out tears of delight, and a poetical strangeness in the circumstances of this sweet tragi-comedy, which are unlike anything in the dramas which Massinger wrote alone. The pathos is of a subtler edge. Middleton and Rowley, who assisted in it, had both of them finer geniuses than their associate.

JAMES SHIRLEY

Claims a place amongst the worthies of this period, not so much for any transcendent talent in himself, as that he was the last of a great race, all of whom spoke nearly the same language, and had a set of moral feelings and notions in common. A new language, and quite a new turn of tragic and comic interest, came in with the Restoration.

## SPECIMENS FROM THE WRITINGS OF FULLER,

THE CHURCH HISTORIAN.

The writings of Fuller are usually designated by the title of quaint, and with sufficient reason; for such was his natural bias to conceits, that I doubt not upon most occasions it would have been going out of his way to have expressed himself out of them. But his wit is not always a *lumen siccum*, a dry faculty of surprising; on the contrary, his conceits are oftentimes deeply steeped in human feeling and passion. Above all, his way of telling a story, for its eager liveliness, and the perpetual running commentary of the narrator happily blended with the narration, is perhaps unequalled.

As his works are now scarcely perused but by antiquaries, I thought it might not be unacceptable to my readers to present them with some specimens of his manner, in single thoughts and phrases; and in some few passages of greater length, chiefly of a narrative description. I shall arrange them as I casually find them in my book of extracts, without being solicitous to specify the particular work from which they are taken.

*Pyramids.*—"The Pyramids themselves, doting with age, have forgotten the names of their founders."

*Virtue in a short person.*—"His soul had but a short diocese to visit, and therefore might the better attend the effectual informing thereof."

*Intellect in a very tall one.*—"Ofttimes such who are built four stories high, are observed to have little in their cock-loft."

*Naturals.*—"Their heads sometimes so little, that there is no room for wit; sometimes so long, that there is no wit for so much room."

*Negroes.*—"The image of God cut in ebony."

*School-divinity.*—"At the first it will be as welcome to thee as a prison, and their very solutions will seem knots unto thee."

*Mr. Perkins the Divine.*—"He had a capacious head, with angles winding and roomy enough to lodge all controversial intricacies."

*The same.*—"He would pronounce the word *Damn* with such an emphasis as left a doleful echo in his auditors' ears a good while after."

*Judges in capital cases.*—"O let him take heed how he strikes that hath a dead hand."

*Memory.*—"Philosophers place it in the rear of the head, and it seems the mine of memory lies there, because there men naturally dig for it, scratching it when they are at a loss."

*Fancy.*—"It is the most boundless and restless faculty of the soul; for while the Understanding and the Will are kept, as it were, *in libera custodia* to their objects of *rerum et bonum*, the Fancy is free from all engagements: it digs without spade, sails without ship, flies without wings, builds without charges, fights without bloodshed: in a moment striding from the centre to the circumference of the world; by a kind of omnipotency creating and annihilating things in an instant; and things divorced in Nature are married in Fancy as in a lawless place."

*Infants.*—"Some, admiring what motives to mirth infants meet with in their silent and solitary smiles, have resolved, how truly I know not, that then they converse with angels; as indeed such cannot among mortals find any fitter companions."

*Music.*—"Such is the sociableness of music, it conforms itself to all companies both in mirth and mourning; complying to improve that passion with which it finds the auditors most affected. In a word, it is an invention which might have beseemed a son of Seth to have been the father thereof: though better it was that Cain's great-grandchild should have the credit first to find it, than the world the unhappiness longer to have wanted it."

*St. Monica.*—"Drawing near her death, she sent most pious thoughts as harbingers to heaven, and her soul saw a glimpse of happiness through the chinks of her sickness-broken body *."

*Mortality.*—"To smell to a turf of fresh earth is wholesome for the body, no less are thoughts of mortality cordial to the soul."

*Virgin.*—"No lordling husband shall at the same time command her presence and distance; to be always near in constant attendance, and always to stand aloof in awful observance."

*Elder Brother.*—"Is one who made haste to come into the world to bring his parents the first news of male posterity, and is well rewarded for his tidings."

* The soul's dark cottage, batter'd and decayed,
Lets in new lights through chinks which time has made.
WALLER.

*Bishop Fletcher.*—"His pride was rather on him than in him, as only gait and gesture deep, not sinking to his heart, though causelessly condemned for a proud man, as who was a *good hypocrite*, and far more humble than he appeared."

*Masters of Colleges.*—"A little allay of dulness in a Master of a College makes him fitter to manage secular affairs."

*The Good Yeoman.*—"Is a gentleman in ore, whom the next age may see refined."

*Good Parent.*—"For his love, therein like a well-drawn picture, he eyes all his children alike."

*Deformity in Children.*—"This partiality is tyranny, when parents despise those that are deformed; *enough to break those whom God had bowed before.*"

*Good Master.*—"In correcting his servant he becomes not a slave to his own passion. Not cruelly making new *indentures* of the flesh of his apprentice. He is tender of his servant in sickness and age. If crippled in his service, his house is his hospital. Yet how many throw away those dry bones, out of the which themselves have sucked the marrow!"

*Good Widow.*—"If she can speak but little good of him [her dead husband] she speaks but little of him. So handsomely folding up her discourse, that his virtues are shown outwards, and his vices wrapped up in silence; as counting it barbarism to throw dirt on his memory, who hath mould cast on his body."

*Horses.*—"These are men's wings, wherewith they make such speed. A generous creature a horse is, sensible in some sort of honour; and made most handsome by that which deforms men most—pride."

*Martyrdom.*—"Heart of oak hath sometimes warped a little in the scorching heat of persecution. Their want of true courage herein cannot be excused. Yet many censure them for surrendering up their forts after a long siege, who would have yielded up their own at the first summons.—Oh! there is more required to make one valiant, than to call Cranmer or Jewel coward; as if the fire in Smithfield had been no hotter than what is painted in the Book of Martyrs."

*Text of St. Paul.*—"St. Paul saith, Let not the sun go down on your wrath, to carry news to the antipodes in another world of thy

revengeful nature. Yet let us take the Apostle's meaning rather than his words, with all possible speed to depose our passion; not understanding him so literally, that we may take leave to be angry till sunset: then might our wrath lengthen with the days; and men in Greenland, where the day lasts above a quarter of a year, have plentiful scope for revenge *."

*Bishop Brownrig.*—"He carried learning enough *in numerato* about him in his pockets for any discourse, and had much more at home in his chests for any serious dispute."

*Modest Want.*—"Those that with diligence fight against poverty, though neither conquer till death makes it a drawn battle, expect not but prevent their craving of thee: for God forbid the heavens should never rain, till the earth first opens her mouth; seeing *some grounds will sooner burn than chap.*"

*Death-bed Temptations.*—"The devil is most busy on the last day of his term; and a tenant to be outed cares not what mischief he doth."

*Conversation.*—"Seeing we are civilised Englishmen, let us not be naked savages in our talk."

*Wounded Soldier.*—"Halting is the stateliest march of a soldier; and 'tis a brave sight to see the flesh of an ancient as torn as his colours."

*Wat Tyler.*—"A *misogrammatist;* if a good Greek word may be given to so barbarous a rebel."

*Heralds.*—"Heralds new mould men's names—taking from them, adding to them, melting out all the liquid letters, torturing mutes to make them speak, and making vowels dumb,—to bring it to a fallacious *homonomy* at the last, that their names may be the same with those noble houses they pretend to."

*Antiquarian Diligence.*—"It is most worthy observation, with what diligence he [Camden] inquired after ancient places, making hue and cry after many a city which was run away, and by certain marks and tokens pursuing to find it; as by the situation on the Roman highways, by just distance from other ancient cities, by some affinity of name, by tradition of the inhabitants, by Roman coins digged up, and by some appearance of ruins. A broken urn is a whole evidence; or an old gate still surviving, out of which the city is run out. Besides, commonly some new sprnce town not far off is grown out of the ashes thereof, which yet hath so much natural affection as dutifully to own those reverend ruins for her mother."

*Henry de Essex.*—"He is too well known in our English Chronicles, being Baron of Raleigh, in Essex, and Hereditary Standard Bearer of England. It happened in the reign of this king [Henry II.] there was a fierce battle fought in Flintshire, at Coleshall, between the English and Welsh, wherein this Henry de Essex *animum et signum simul abjecit,* betwixt traitor and coward, cast away both his courage and banner together, occasioning a great overthrow of English. But he that had the baseness to do, had the boldness to deny the doing, of so foul a fact; until he was challenged in combat by Robert de Momford, a knight, eye-witness thereof, and by him overcome in a duel. Whereupon his large inheritance was confiscated to the king, and he himself, *partly thrust, partly going, into a convent, hid his head in a cowl, under which, betwixt shame and sanctity, he blushed out the remainder of his life* †."—Worthies, article *Bedfordshire.*

*Sir Edward Harwood, Knt.*—"I have read of a bird, which hath a face like, and yet will prey upon, a man; who coming to the water to drink, and finding there by reflection, that

* This whimsical prevention of a consequence which no one would have thought of deducing,—setting up an absurdum on purpose to hunt it down,—placing guards as it were at the very outposts of possibility—gravely giving out laws to insanity and prescribing moral fences to distempered intellects, could never have entered into a head less entertainingly constructed than that of Fuller, or Sir Thomas Browne, the very air of whose style the conclusion of this passage most aptly imitates

† The fine imagination of Fuller has done what might have been pronounced impossible: it has given an interest, and a holy character, to coward infamy. Nothing can be more beautiful than the concluding account of the last days, and expiatory retirement, of poor Henry de Essex. The address with which the whole of this little story is told is most consummate: the charm of it seems to consist in a perpetual balance of antitheses not too violently opposed, and the consequent activity of mind in which the reader is kept:—"Betwixt traitor and coward"—"baseness to do, boldness to deny"—"partly thrust, partly going, into a convent"—"betwixt shame and sanctity." The reader by this artifice is taken into a kind of partnership with the writer,—his judgment is exercised in settling the preponderance,—he feels as if he were consulted as to the issue. But the modern historian flings at once the dead weight of his own judgment into the scale, and settles the matter.

he had killed one like himself, pineth away by degrees, and never afterwards enjoyeth itself *. Such is in some sort the condition of Sir Edward. This accident, that he had killed one in a private quarrel, put a period to his carnal mirth, and was a covering to his eyes all the days of his life. No possible provocations could afterwards tempt him to a duel; and no wonder that one's conscience loathed that whereof he had surfeited. He refused all challenges with more honour than others accepted them; it being well known, that he would set his foot as far in the face of his enemy as any man alive."—*Worthies*, art. *Lincolnshire*.

*Decayed Gentry.*—"It happened in the reign of King James, when Henry Earl of Huntingdon was Lieutenant of Leicestershire, that a labourer's son in that country was pressed into the wars; as I take it, to go over with Count Mansfield. The old man at Leicester requested his son might be discharged, as being the only staff of his age, who by his industry maintained him and his mother. The Earl demanded his name, which the man for a long time was loath to tell (as suspecting it a fault for so poor a man to confess the truth), at last he told his name was Hastings. 'Cousin Hastings,' said the Earl, 'we cannot all be top branches of the tree, though we all spring from the same root; your son, my kinsman, shall not be pressed.' So good was the meeting of modesty in a poor, with courtesy in an honourable person, and gentry I believe in both. And I have reason to believe, that some who justly own the surnames and blood of Bohuns, Mortimers, and Plantagenets (though ignorant of their own extractions), are hid in the heap of common people, where they find that under a thatched cottage which some of their ancestors could not enjoy in a leaded castle,—contentment, with quiet and security."—*Worthies*, art. *Of Shire-Reeves or Shiriffes*.

*Tenderness of Conscience in a Tradesman.*—"Thomas Curson, born in Allhallows, Lombard-street, armourer, dwelt without Bishopsgate. It happened that a stage-player borrowed a rusty musket, which had lain long leger in his shop: now though his part were comical, he therewith acted an unexpected tragedy, killing one of the standers by, the gun casually going off on the stage, which he suspected not to be charged. O the difference of divers men in the tenderness of their consciences! some are scarce touched with a wound, whilst others are wounded with a touch therein. This poor armourer was highly afflicted therewith, though done against his will, yea, without his knowledge, in his absence, by another, out of mere chance. Hereupon he resolved to give all his estate to pious uses: no sooner had he gotten a round sum, but presently he posted with it in his apron to the Court of Aldermen, and was in pain till by their direction he had settled it for the relief of poor in his own and other parishes, and disposed of some hundreds of pounds accordingly, as I am credibly informed by the then churchwardens of the said parish. Thus as he conceived himself casually (though at a great distance) to have occasioned the death of one, he was the immediate and direct cause of giving a comfortable living to many."

*Burning of Wickliffe's Body by Order of the Council of Constance.*—"Hitherto [A. D. 1428] the corpse of John Wickliffe had quietly slept in his grave about forty-one years after his death, till his body was reduced to bones, and his bones almost to dust. For though the earth in the chancel of Lutterworth, in Leicestershire, where he was interred, hath not so quick a digestion with the earth of Aceldama, to consume flesh in twenty-four hours, yet such the appetite thereof, and all other English graves, to leave small reversions of a body after so many years. But now such the spleen of the Council of Constance, as they not only cursed his memory as dying an obstinate heretic, but ordered that his bones (with this charitable

* I do not know where Fuller read of this bird; but a more awful and affecting story, and moralising of a story, in Natural History, or rather in that Fabulous Natural History where poets and mythologists found the Phœnix and the Unicorn and "other strange fowl," is nowhere extant. It is a fable which Sir Thomas Browne, if he had heard of it, would have exploded among his Vulgar Errors; but the delight which he would have taken in the discussing of its probabilities, would have shown that the *truth of the fact*, though the avowed object of his search, was not so much the motive which put him upon the investigation, as those hidden affinities and poetical analogies,—those *essential verities* in the application of strange fable, which made him linger with such reluctant delay among the last fading lights of popular tradition; and not seldom to conjure up a superstition, that had been long extinct, from its dusty grave, to inter it himself with greater ceremonies and solemnities of burial.

caution,—if it may be discerned from the bodies of other faithful people) be taken out of the ground, and thrown far off from any Christian burial. In obedience hereunto, Richard Fleming, Bishop of Lincoln, Diocesan of Lutterworth, sent his officers (vultures with a quick sight scent at a dead carcass) to ungrave him. Accordingly to Lutterworth they come, Sumner, Commissary, Official, Chancellor, Proctors, Doctors, and their servants, (so that the remnant of the body would not hold out a bone amongst so many hands,) take what was left out of the grave, and burnt them to ashes, and cast them into Swift, a neighbouring brook, running hard by. *Thus this brook has conveyed his ashes into Avon, Avon into Severn, Severn into the narrow seas, then into the main ocean; and thus the ashes of Wickliffe are the emblem of his doctrine, which now is dispersed all the world over* *."—Church History.

## ON THE GENIUS AND CHARACTER OF HOGARTH;

### WITH SOME REMARKS ON A PASSAGE IN THE WRITINGS OF THE LATE MR. BARRY.

One of the earliest and noblest enjoyments I had when a boy, was in the contemplation of those capital prints by Hogarth, the *Harlot's* and *Rake's Progresses*, which, along with some others, hung upon the walls of a great hall in an old-fashioned house in ——shire, and seemed the solitary tenants (with myself) of that antiquated and life-deserted apartment.

Recollection of the manner in which those prints used to affect me, has often made me wonder, when I have heard Hogarth described as a mere comic painter, as one of those whose chief ambition was to *raise a laugh*. To deny that there are throughout the prints which I have mentioned circumstances introduced of a laughable tendency, would be to run counter to the common notions of mankind; but to suppose that in their *ruling character* they appeal chiefly to the risible faculty, and not first and foremost to the very heart of man, its best and most serious feelings, would be to mistake no less grossly their aim and purpose. A set of severer Satires (for they are not so much Comedies, which they have been likened to, as they are strong and masculine Satires) less mingled with anything of mere fun, were never written upon paper, or graven upon copper. They resemble Juvenal, or the satiric touches in Timon of Athens.

I was pleased with the reply of a gentleman, who being asked which book he esteemed most in his library, answered,—"Shakspeare:" being asked which he esteemed next best, replied,—"Hogarth." His graphic representations are indeed books: they have the teeming, fruitful, suggestive meaning of *words*.

* The concluding period of this most lively narrative I will not call a conceit: it is one of the grandest conceptions I ever met with. One feels the ashes of Wickliffe gliding away out of the reach of the Sumners, Commissaries, Officials, Proctors, Doctors, and all the puddering rout of executioners of the impotent rage of the baffled Council: from Swift into Avon, from Avon into Severn, from Severn into the narrow seas, from the narrow seas into the main ocean, where they become the emblem of his doctrine, "dispersed all the world over." Hamlet's tracing the body of Cæsar to the clay that stops a beer-barrel is a no less curious pursuit of "ruined mortality;" but it is in an inverse ratio to this: it degrades and saddens us, for one part of our nature at least; but this expands the whole of our nature, and gives to the body a sort of ubiquity,—a diffusion as far as the actions of its partner can have reach or influence.

I have seen this passage smiled at, and set down as a quaint conceit of old Fuller. But what is not a conceit to those who read it in a temper different from that in which the writer composed it? The most pathetic parts of poetry to cold tempers seem and are nonsense, as divinity was to the Greeks foolishness. When Richard II., meditating on his own utter annihilation as to royalty, cries out,

> "O that I were a mockery king of snow,
> To melt before the sun of Bolingbroke!"

If we have been going on pace for pace with the passion before, this sudden conversion of a strong-felt metaphor into something to be actually realised in nature, like that of Jeremiah, "Oh! that my head were waters, and mine eyes a fountain of tears," is strictly and strikingly natural; but come unprepared upon it, and it is a conceit: and so is a "head" turned into "waters."

Other pictures we look at,—his prints we read.

In pursuance of this parallel, I have sometimes entertained myself with comparing the *Timon of Athens* of Shakspeare (which I have just mentioned) and Hogarth's *Rake's Progress* together. The story, the moral, in both is nearly the same. The wild course of riot and extravagance, ending in the one with driving the Prodigal from the society of men into the solitude of the deserts, and in the other with conducting the Rake through his several stages of dissipation into the still more complete desolations of the mad-house, in the play and in the picture, are described with almost equal force and nature. The levee of the Rake, which forms the subject of the second plate in the series, is almost a transcript of Timon's levee in the opening scene of that play. We find a dedicating poet, and other similar characters, in both.

The concluding scene in the *Rake's Progress* is perhaps superior to the last scenes of *Timon*. If we seek for something of kindred excellence in poetry, it must be in the scenes of Lear's beginning madness, where the King and the Fool and the Tom-o'-Bedlam conspire to produce such a medley of mirth checked by misery, and misery rebuked by mirth; where the society of those "strange bed-fellows" which misfortunes have brought Lear acquainted with, so finely sets forth the destitute state of the monarch; while the lunatic bans of the one, and the disjointed sayings and wild but pregnant allusions of the other, so wonderfully sympathise with that confusion, which they seem to assist in the production of, in the senses of that "child-changed father."

In the scene in Bedlam, which terminates the *Rake's Progress*, we find the same assortment of the ludicrous with the terrible. Here is desperate madness, the overturning of originally strong thinking faculties, at which we shudder, as we contemplate the duration and pressure of affliction which it must have asked to destroy such a building;—and here is the gradual hurtless lapse into idiocy, of faculties, which at their best of times never having been strong, we look upon the consummation of their decay with no more of pity than is consistent with a smile. The mad tailor, the poor driveller that has gone out of his wits (and truly he appears to have had no great journey to go to get past their confines) for the love of *Charming Betty Careless*,—these half-laughable, scarce-pitiable objects take off from the horror which the principal figure would of itself raise, at the same time that they assist the feeling of the scene by contributing to the general notion of its subject:—

> Madness, thou chaos of the brain,
> What art, that pleasure giv'st, and pain?
> Tyranny of Fancy's reign!
> Mechanic Fancy, that can build
> Vast labyrinths and mazes wild,
> With rule disjointed, shapeless measure,
> Fill'd with horror, fill'd with pleasure!
> Shapes of horror, that would even
> Cast doubts of mercy upon heaven;
> Shapes of pleasure, that but seen,
> Would split the shaking sides of Spleen *.

Is it carrying the spirit of comparison to excess to remark, that in the poor kneeling weeping female who accompanies her seducer in his sad decay, there is something analogous to Kent, or Caius, as he delights rather to be called, in *Lear*,—the noblest pattern of virtue which even Shakspeare has conceived,—who follows his royal master in banishment, that had pronounced *his* banishment, and, forgetful at once of his wrongs and dignities, taking on himself the disguise of a menial, retains his fidelity to the figure, his loyalty to the carcass, the shadow, the shell and empty husk of Lear?

In the perusal of a book, or of a picture, much of the impression which we receive depends upon the habit of mind which we bring with us to such perusal. The same circumstance may make one person laugh, which shall render another very serious; or in the same person the first impression may be corrected by after-thought. The misemployed incongruous characters at the *Harlot's Funeral*, on a superficial inspection, provoke to laughter; but when we have sacrificed the first emotion to levity, a very different frame of mind succeeds, or the painter has lost half his purpose. I never look at that wonderful assemblage of depraved beings, who, without a grain of reverence or pity in their perverted minds, are performing the sacred exteriors of duty to the relics of their departed partner in folly, but I am as much moved to sympathy from the very

* Lines inscribed under the plate.

want of it in them, as I should be by the finest representation of a virtuous death-bed surrounded by real mourners, pious children, weeping friends,—perhaps more by the very contrast. What reflections does it not awake, of the dreadful heartless state in which the creature (a female too) must have lived, who in death wants the accompaniment of one genuine tear. That wretch who is removing the lid of the coffin to gaze upon the corpse with a face which indicates a perfect negation of all goodness or womanhood—the hypocrite parson and his demure partner — all the fiendish group—to a thoughtful mind present a moral emblem more affecting than if the poor friendless carcass had been depicted as thrown out to the woods, where wolves had assisted at its obsequies, itself furnishing forth its own funeral banquet.

It is easy to laugh at such incongruities as are met together in this picture,—incongruous objects being of the very essence of laughter, but surely the laugh is far different in its kind from that thoughtless species to which we are moved by mere farce and grotesque. We laugh when Ferdinand Count Fathom, at the first sight of the white cliffs of Britain, feels his heart yearn with filial fondness towards the land of his progenitors, which he is coming to fleece and plunder,—we smile at the exquisite irony of the passage,—but if we are not led on by such passages to some more salutary feeling than laughter, we are very negligent perusers of them in book or picture.

It is the fashion with those who cry up the great Historical School in this country, at the head of which Sir Joshua Reynolds is placed, to exclude Hogarth from that school, as an artist of an inferior and vulgar class. Those persons seem to me to confound the painting of subjects in common or vulgar life with the being a vulgar artist. The quantity of thought which Hogarth crowds into every picture would alone *unvulgarise* every subject which he might choose. Let us take the lowest of his subjects, the print called *Gin Lane*. Here is plenty of poverty and low stuff to disgust upon a superficial view; and accordingly a cold spectator feels himself immediately disgusted and repelled. I have seen many turn away from it, not being able to bear it. The same persons would perhaps have looked with great complacency upon Poussin's celebrated picture of the *Plague at Athens**. Disease and Death and bewildering Terror, in *Athenian garments*, are endurable, and come, as the delicate critics express it, within the "limits of pleasurable sensation." But the scenes of their own St. Giles's, delineated by their own countryman, are too shocking to think of. Yet if we could abstract our minds from the fascinating colours of the picture, and forget the coarse execution (in some respects) of the print, intended as it was to be a cheap plate, accessible to the poorer sort of people, for whose instruction it was done, I think we could have no hesitation in conferring the palm of superior genius upon Hogarth, comparing this work of his with Poussin's picture. There is more of imagination in it—that power which draws all things to one,—which makes things animate and inanimate, beings with their attributes, subjects, and their accessories, take one colour and serve to one effect. Everything in the print, to use a vulgar expression, *tells*. Every part is full of "strange images of death." It is perfectly amazing and astounding to look at. Not only the two prominent figures, the woman and the half-dead man, which are as terrible as anything which Michael Angelo ever drew, but everything else in the print, contributes to bewilder and stupify,—the very houses, as I heard a friend of mine express it, tumbling all about in various directions, seem drunk—seem absolutely reeling from the effect of that diabolical spirit of frenzy which goes forth over the whole composition. To show the poetical and almost prophetical conception in the artist, one little circumstance may serve. Not content with the dying and dead figures, which he has strewed in profusion over the proper scene of the action, he shows you what (of a kindred nature) is passing beyond it. Close by the shell, in which, by direction of the parish beadle, a man is depositing his wife, is an old wall, which, partaking of the universal decay around it, is tumbling to pieces. Through a gap in this wall are seen three figures, which appear to make a part in some funeral procession which is passing by on the other side of the wall, out of the sphere of the composition. This extending of the interest beyond the bounds of the subject could only

* At the late Mr. Hope's, in Cavendish square.

have been conceived by a great genius. Shakspeare, in his description of the painting of the Trojan War, in his *Tarquin and Lucrece*, has introduced a similar device, where the painter made a part stand for the whole :—

> For much imaginary work was there,
> Conceit deceitful, so compact, so kind,
> That for Achilles' image stood his spear,
> Grip'd in an armed hand; himself behind
> Was left unseen, save to the eye of mind:
> A hand, a foot, a face, a leg, a head,
> Stood for the whole to be imagined.

This he well calls *imaginary work*, where the spectator must meet the artist in his conceptions half way; and it is peculiar to the confidence of high genius alone to trust so much to spectators or readers. Lesser artists show everything distinct and full, as they require an object to be made out to themselves before they can comprehend it.

When I think of the power displayed in this (I will not hesitate to say) sublime print, it seems to me the extreme narrowness of system alone, and of that rage for classification, by which, in matters of taste at least, we are perpetually perplexing instead of arranging our ideas, that would make us concede to the work of Poussin above mentioned, and deny to this of Hogarth, the name of a grand serious composition.

We are for ever deceiving ourselves with names and theories. We call one man a great historical painter, because he has taken for his subjects kings or great men, or transactions over which time has thrown a grandeur. We term another the painter of common life, and set him down in our minds for an artist of an inferior class, without reflecting whether the quantity of thought shown by the latter may not much more than level the distinction which their mere choice of subjects may seem to place between them; or whether, in fact, from that very common life a great artist may not extract as deep an interest as another man from that which we are pleased to call history.

I entertain the highest respect for the talents and virtues of Reynolds, but I do not like that his reputation should overshadow and stifle the merits of such a man as Hogarth, nor that to mere names and classifications we should be content to sacrifice one of the greatest ornaments of England.

I would ask the most enthusiastic admirer of Reynolds, whether in the countenances of his *Staring* and *Grinning Despair*, which he has given us for the faces of Ugolino and dying Beaufort, there be anything comparable to the expression which Hogarth has put into the face of his broken-down rake in the last plate but one of the *Rake's Progress**, where a letter from the manager is brought to him to say that his play "will not do?" Here all is easy, natural, undistorted, but withal what a mass of woe is here accumulated!—the long history of a mis-spent life is compressed into the countenance as plainly as the series of plates before had told it; here is no attempt at Gorgonian looks which are to freeze the beholder, no grinning at the antique bedposts, no face-making, or consciousness of the presence of spectators in or out of the picture, but grief kept to a man's self, a face retiring from notice with the shame which great anguish sometimes brings with it,—a final leave taken of hope,—the coming on of vacancy and stupefaction,—a beginning alienation of mind looking like tranquillity. Here is matter for the mind of the beholder to feed on for the hour together,—matter to feed and fertilise the mind. It is too real to admit one thought about the power of the artist who did it.—When we compare the expression in subjects which so fairly admit of comparison, and find the superiority so clearly to remain with Hogarth, shall the mere contemptible difference of the scene of it being laid in the one case in our Fleet or King's Bench Prison, and in the other in the State Prison of Pisa, or the bed-room of a cardinal,—or that the subject of the one has never been authenticated, and the other is matter of history,—so weigh down the real points of the comparison, as to induce us to rank the artist who has chosen the one scene or subject (though confessedly inferior in that which constitutes the soul of his art) in a class from which we exclude the better genius (who has happened to make choice of the other) with something like disgrace†?

* The first perhaps in all Hogarth for serious expression. That which comes next to it, I think, is the jaded morning countenance of the debauchée in the second plate of the *Marriage Alamode*, which lectures on the vanity of pleasure as audibly as anything in Ecclesiastes.

† Sir Joshua Reynolds, somewhere in his Lectures, speaks of the *presumption* of Hogarth in attempting the

*The Boys under Demoniacal Possession* of Raphael and Domenichino, by what law of classification are we bound to assign them to belong to the great style in painting, and to degrade into an inferior class the Rake of Hogarth when he is the Madman in the Bedlam scene? I am sure he is far more impressive than either. It is a face which no one that has seen can easily forget. There is the stretch of human suffering to the utmost endurance, severe bodily pain brought on by strong mental agony, the frightful obstinate laugh of madness,—yet all so unforced and natural, that those who never were witness to madness in real life, think they see nothing but what is familiar to them in this face. Here are no tricks of distortion, nothing but the natural face of agony. This is high tragic painting, and we might as well deny to Shakspeare the honours of a great tragedian, because he has interwoven scenes of mirth with the serious business of his plays, as refuse to Hogarth the same praise for the two concluding scenes of the *Rake's Progress*, because of the Comic Lunatics* which he has thrown into the one, or the Alchymist that he has introduced in the other, who is paddling in the coals of his furnace, keeping alive the flames of vain hope within the very walls of the prison to which the vanity has conducted him, which have taught the darker lesson of extinguished hope to the desponding figure who is the principal person of the scene.

It is the force of these kindly admixtures, which assimilates the scenes of Hogarth and of Shakspeare to the drama of real life, where no such thing as pure tragedy is to be found; but merriment and infelicity, ponderous crime and feather-light vanity, like twi-formed births, disagreeing complexions of one intertexture, perpetually unite to show forth motley spectacles to the world. Then it is that the poet or painter shows his art, when in the selection of these comic adjuncts he chooses such circumstances as shall relieve, contrast with, or fall into, without forming a violent opposition to his principal object. Who sees not that the Grave-digger in *Hamlet*, the Fool in *Lear*, have a kind of correspondency to, and fall in with, the subjects which they seem to interrupt: while the comic stuff in *Venice Preserved*, and the doggrel nonsense of the Cook and his poisoning associates in the *Rollo* of Beaumont and Fletcher, are pure, irrelevant, impertinent discords,—as bad as the quarrelling dog and cat under the table of the *Lord and the Disciples at Emmaus* of Titian?

Not to tire the reader with perpetual reference to prints which he may not be fortunate enough to possess, it may be sufficient to remark, that the same tragic cast of expression and incident, blended in some instances with a greater alloy of comedy, characterises his other great work, the *Marriage Alamode*, as well as those less elaborate exertions of his genius, the prints called *Industry* and *Idleness*, the *Distrest Poet*, &c. forming, with the *Harlot's* and *Rake's Progresses*, the most considerable if not the largest class of his productions,—enough surely to rescue Hogarth from the imputation of being a mere buffoon, or one whose general aim was only to *shake the sides*.

There remains a very numerous class of his performances, the object of which must be confessed to be principally comic. But in all of them will be found something to distinguish them from the droll productions of Bunbury and others. They have this difference, that

grand style in painting, by which he means his choice of certain Scripture subjects. Hogarth's excursions into Holy Land were not very numerous, but what he has left us in this kind have at least this merit, that they have expression of *some sort or other* in them,—the *Child Moses before Pharaoh's Daughter*, for instance: which is more than can be said of Sir Joshua Reynolds's *Repose in Egypt*, painted for Macklin's Bible, where for a Madonna he has substituted a sleepy, insensible, unmotherly girl, one so little worthy to have been selected as the Mother of the Saviour, that she seems to have neither heart nor feeling to entitle her to become a mother at all. But indeed the race of Virgin Mary painters seems to have been cut up, root and branch, at the Reformation. Our artists are too good Protestants to give life to that admirable commixture of maternal tenderness with reverential awe and wonder approaching to worship, with which the Virgin Mothers of L. da Vinci and Raphael (themselves by their divine countenances inviting men to worship) contemplate the union of the two natures in the person of their Heaven-born Infant.

* There are of madmen, as there are of tame,
All humour'd not alike. We have here some,
So apish and fantastic, play with a feather;
And though 'twould grieve a soul to see God's image
So blemish'd and defac'd, yet do they act
Such antick and such pretty lunacies,
That, spite of sorrow, they will make you smile.
Others again we have, like angry lions,
Fierce as wild bulls, untameable as flies.
*Honest Whore.*

we do not merely laugh at, we are led into long trains of reflection by them. In this respect they resemble the characters of Chaucer's *Pilgrims*, which have strokes of humour in them enough to designate them for the most part as comic, but our strongest feeling still is wonder at the comprehensiveness of genius which could crowd, as poet and painter have done, into one small canvas so many diverse yet co-operating materials.

The faces of Hogarth have not a mere momentary interest, as in caricatures, or those grotesque physiognomies which we sometimes catch a glance of in the street, and, struck with their whimsicality, wish for a pencil and the power to sketch them down; and forget them again as rapidly,—but they are permanent abiding ideas. Not the sports of nature, but her necessary eternal classes. We feel that we cannot part with any of them, lest a link should be broken.

It is worthy of observation, that he has seldom drawn a mean or insignificant countenance*. Hogarth's mind was eminently reflective; and, as it has been well observed of Shakspeare, that he has transfused his own poetical character into the persons of his drama (they are all more or less *poets*) Hogarth has impressed a *thinking character* upon the persons of his canvas. This remark must not be taken universally. The exquisite idiotism of the little gentleman in the bag and sword beating his drum in the print of the *Enraged Musician*, would of itself rise up against so sweeping an assertion. But I think it will be found to be true of the generality of his countenances. The knife-grinder and Jew flute-player in the plate just mentioned, may serve as instances instead of a thousand. They have intense thinking faces, though the purpose to which they are subservient by no means required it; but indeed it seems as if it was painful to Hogarth to contemplate mere vacancy or insignificance.

This reflection of the artist's own intellect from the faces of his characters, is one reason why the works of Hogarth, so much more than those of any other artist, are objects of meditation. Our intellectual natures love the mirror which gives them back their own likenesses. The mental eye will not bend long with delight upon vacancy.

Another line of eternal separation between Hogarth and the common painters of droll or burlesque subjects, with whom he is often confounded, is the sense of beauty, which in the most unpromising subjects seems never wholly to have deserted him. "Hogarth himself," says Mr. Coleridge †, from whom I have borrowed this observation, speaking of a scene which took place at Ratzeburg, "never drew a more ludicrous distortion, both of attitude and physiognomy, than this effect occasioned: nor was there wanting beside it one of those beautiful female faces which the same Hogarth, *in whom the satirist never extinguished that love of beauty which belonged to him as a poet*, so often and so gladly introduces as the central figure in a crowd of humorous deformities, which figure (such is the power of true genius) neither acts nor is meant to act as a contrast; but diffuses through all and over each of the group a spirit of reconciliation and human kindness; and even when the attention is no longer consciously directed to the cause of this feeling, still blends its tenderness with our laughter: and *thus prevents the instructive merriment at the whims of nature, or the foibles or humours of our fellow-men, from degenerating into the heart-poison of contempt or hatred.*" To the beautiful females in Hogarth, which Mr. C. has pointed out, might be added, the frequent introduction of children (which Hogarth seems to have taken a particular delight in) into his pieces. They have a singular effect in giving tranquillity and a portion of their own innocence to the subject. The baby riding in its mother's lap in the *March to Finchley*, (its careless innocent face placed directly behind the intriguing time-furrowed countenance of the treason-plotting French priest,) perfectly sobers the whole of that tumultuous scene. The boy mourner winding up his top with so much unpretending insensibility in the plate of the *Harlot's Funeral*, (tho only thing in that assembly that is not a hypocrite,) quiets and soothes the mind that has

* If there are any of that description, they are in his *Strolling Players*, a print which has been cried up by Lord Orford as the richest of his productions, and it may be, for what I know, in the mere lumber, the properties, and dead furniture of the scene, but in living character and expression it is (for Hogarth) lamentably poor and wanting; it is perhaps the only one of his performances at which we have a right to feel disgusted.

† *The Friend*, No. XVI.

been disturbed at the sight of so much depraved man and woman kind.

I had written thus far, when I met with a passage in the writings of the late Mr. Barry, which, as it falls in with the *vulgar notion* respecting Hogarth, which this Essay has been employed in combating, I shall take the liberty to transcribe, with such remarks as may suggest themselves to me in the transcription; refering the reader for a full answer to that which has gone before.

"Notwithstanding Hogarth's merit does undoubtedly entitle him to an honourable place among the artists, and that his little compositions, considered as so many dramatic representations, abounding with humour, character, and extensive observations on the various incidents of low, faulty, and vicious life, are very ingeniously brought together, and frequently tell their own story with more facility than is often found in many of the elevated and more noble inventions of Raphael and other great men; yet it must be honestly confessed, that in what is called knowledge of the figure, foreigners have justly observed, that Hogarth is often so raw and unformed, as hardly to deserve the name of an artist. But this capital defect is not often perceivable, as examples of the naked and of elevated nature but rarely occur in his subjects, which are for the most part filled with characters that in their nature tend to deformity; besides, his figures are small, and the junctures, and other difficulties of drawing that might occur in their limbs, are artfully concealed with their clothes, rags, &c. But what would atone for all his defects, even if they were twice told, is his admirable fund of invention, ever inexhaustible in its resources; and his satyr, which is always sharp and pertinent, and often highly moral, was (except in a few instances, where he weakly and meanly suffered his integrity to give way to his envy) seldom or never employed in a dishonest or unmanly way. Hogarth has been often imitated in his satirical vein, sometimes in his humorous: but very few have attempted to rival him in his moral walk. The line of art pursued by my very ingenious predecessor and brother academician, Mr. Penny, is quite distinct from that of Hogarth, and is of a much more delicate and superior relish; he attempts the heart, and reaches it, whilst Hogarth's general aim is only to shake the sides; in other respects no comparison can be thought of, as Mr. Penny has all that knowledge of the figure and academical skill which the other wanted. As to Mr. Bunbury, who had so happily succeeded in the vein of humour and caricatura, he has for some time past altogether relinquished it, for the more amiable pursuit of beautiful nature: this, indeed, is not to be wondered at, when we recollect that he has, in Mrs. Bunbury, so admirable an exemplar of the most finished grace and beauty continually at his elbow. But (to say all that occurs to me on this subject) perhaps it may be reasonably doubted, whether the being much conversant with Hogarth's method of exposing meanness, deformity, and vice, in many of his works, is not rather a dangerous, or, at least, a worthless pursuit; which, if it does not find a false relish and a love of and search after satyr and buffoonery in the spectator, is at least not unlikely to give him one. Life is short; and the little leisure of it is much better laid out upon that species of art which is employed about the amiable and the admirable, as it is more likely to be attended with better and nobler consequences to ourselves. These two pursuits in art may be compared with two sets of people with whom we might associate; if we give ourselves up to the Footes, the Kenricks, &c. we shall be continually busied and paddling in whatever is ridiculous, faulty, and vicious in life; whereas there are those to be found, with whom we should be in the constant pursuit and study of all that gives a value and a dignity to human nature." [Account of a Series of Pictures in the Great Room of the Society of Arts, Manufactures, and Commerce, at the Adelphi, by James Barry, R. A., Professor of Painting to the Royal Academy; reprinted in the last quarto edition of his works.]

"——— It must be honestly confessed, that in what is called knowledge of the figure, foreigners have justly observed," &c.

It is a secret well known to the professors of the art and mystery of criticism, to insist upon what they do not find in a man's works, and to pass over in silence what they do. That Hogarth did not draw the naked figure so well as Michael Angelo might be allowed, especially as "examples of the naked," as Mr. Barry acknowledges, "rarely (he might almost have said never) occur in his subjects;" and that his figures under their draperies do not discover all the fine graces of an Antinoüs or an Apollo, may be conceded likewise; perhaps it was more suitable to his purpose to represent the average forms of mankind in the mediocrity (as Mr. Burke expresses it) of the age in which he lived: but that his figures in general, and in his best subjects, are so glaringly incorrect as is here insinuated, I dare trust my own eye so far as positively to deny the fact. And there is one part of the figure in which Hogarth is allowed to have excelled, which these foreigners seem to have overlooked, or perhaps calculating from its proportion to the whole (a seventh or an eighth, I forget which), deemed it of trifling importance; I mean the human face; a small part, reckoning by geographical inches, in the map of man's body, but here it is that the painter of expression must condense the wonders of his skill, even at the expense of neglecting the "junctures and other difficulties of drawing in the limbs," which it must be a cold eye that, in the interest so strongly demanded by Hogarth's countenances, has leisure to survey and censure.

"The line of art pursued by my very ingenious predecessor and brother academician, Mr. Penny."

The first impression caused in me by reading this passage was an eager desire to know who this Mr. Penny was. This great surpasser of Hogarth in the "delicacy of his relish," and the "line which he pursued," where is he, what are his works, what has he to show? In vain I tried to recollect, till by happily putting the question to a friend who is more conversant in the works of the illustrious obscure than myself, I learnt that he was the painter of a *Death of Wolfe* which missed the prize the year that the celebrated picture of West on the same subject obtained it; that he also made a picture of the *Marquis of Granby relieving a Sick Soldier;* moreover, that he was the inventor of two pictures of *Suspended and Restored Animation*, which I now remember to have seen in the Exhibition some years since, and the prints from which are still extant in good men's houses. This then I suppose is the line of subjects in which Mr. Penny was so much superior to Hogarth. I confess I am not of that opinion. The relieving of poverty by the purse, and the restoring a young man to his parents by using the methods prescribed by the Humane Society, are doubtless very amiable subjects, pretty things to teach the first rudiments of humanity; they amount to about as much instruction as the stories of good boys that give away their custards to poor beggar-boys in children's books. But, good God! is this *milk for babes* to be set up in opposition to Hogarth's moral scenes, his *strong meat for men?* As well might we prefer the fulsome verses upon their own goodness to which the gentlemen of the Literary Fund annually sit still with such shameless patience to listen, to the satires of Juvenal and Persius; because the former are full of tender images of Worth relieved by Charity, and Charity stretching out her hand to rescue sinking Genius, and the theme of the latter is men's crimes and follies with their black consequences —forgetful meanwhile of those strains of moral pathos, those sublime heart-touches, which these poets (in *them* chiefly showing themselves poets) are perpetually darting across the otherwise appalling gloom of their subject—consolatory remembrancers, when their pictures of guilty mankind have made us even to despair for our species, that there is such a thing as virtue and moral dignity in the world, that her unquenchable spark is not utterly out—refreshing admonitions, to which we turn for shelter from the too great heat and asperity of the general satire.

And is there nothing analogous to this in Hogarth? nothing which "attempts and reaches the heart?"—no aim beyond that of "shaking the sides?"—If the kneeling ministering female in the last scene of the *Rake's Progress*, the Bedlam scene, of which I have spoken before, and have dared almost to parallel it with the most absolute idea of Virtue which Shakspeare has left us, be not enough to disprove the assertion; if the sad endings of the Harlot and the Rake, the passionate heart-bleeding entreaties for forgiveness which the adulterous wife is pouring forth to her assassinated and dying lord in the last scene but one of the *Marriage Alamode*,—if these be not things to touch the heart, and dispose the mind to a meditative tenderness: is there nothing sweetly conciliatory in the mild patient face and gesture with which the wife seems to allay and ventilate the feverish irritated feelings of her poor poverty-distracted mate (the true copy of the *genus irritabile*) in the print of the *Distrest Poet?* or if an image of maternal love be required, where shall we find a sublimer view of it than in that aged woman in *Industry and Idleness* (plate V.) who is clinging with the fondness of hope not quite extinguished to her brutal vice-hardened child, whom she is accompanying to the ship which is to bear him away from his native soil, of which he has been adjudged unworthy: in whose shocking face every trace of the human countenance seems obliterated, and a brute beast's to be left instead, shocking and repulsive to all but her who watched over it in its cradle before it was so sadly altered, and feels it must belong to her while a pulse by the vindictive laws of his country shall be suffered to continue to beat in it. Compared with such things, what is Mr. Penny's "knowledge of the figure and academical skill which Hogarth wanted?"

With respect to what follows concerning another gentleman, with the congratulations to him on his escape out of the regions of "humour and caricatura," in which it appears he was in danger of travelling side by side

with Hogarth, I can only congratulate my country, that Mrs. Hogarth knew *her* province better than, by disturbing her husband at his palette, to divert him from that universality of subject, which has stamped him perhaps, next to Shakspeare, the most inventive genius which this island has produced, into the "amiable pursuit of beautiful nature," *i. e.* copying ad infinitum the individual charms and graces of Mrs. H.

"Hogarth's method of exposing meanness, deformity, and vice, paddling in whatever is ridiculous, faulty, and vicious."

A person unacquainted with the works thus stigmatised would be apt to imagine that in Hogarth there was nothing else to be found but subjects of the coarsest and most repulsive nature. That his imagination was naturally unsweet, and that he delighted in raking into every species of moral filth. That he preyed upon sore places only, and took a pleasure in exposing the unsound and rotten parts of human nature:—whereas, with the exception of some of the plates of the *Harlot's Progress*, which are harder in their character than any of the rest of his productions, (the *Stages of Cruelty* I omit as mere worthless caricaturas, foreign to his general habits, the offspring of his fancy in some wayward humour,) there is scarce one of his pieces where vice is most strongly satirised, in which some figure is not introduced upon which the moral eye may rest satisfied; a face that indicates goodness, or perhaps mere good humouredness and carelessness of mind (negation of evil) only, yet enough to give a relaxation to the frowning brow of satire, and keep the general air from tainting. Take the mild, supplicating posture of patient Poverty in the poor woman that is persuading the pawnbroker to accept her clothes in pledge, in the plate of *Gin Lane*, for an instance. A little does it, a little of the *good* nature overpowers a world of *bad*. One cordial honest laugh of a Tom Jones absolutely clears the atmosphere that was reeking with the black putrifying breathings of a hypocrite Blifil. One homely expostulating shrug from Strap warms the whole air which the suggestions of a gentlemanly ingratitude from his friend Random had begun to freeze. One "Lord bless us!" of Parson Adams upon the wickedness of the times, exorcises and purges off the mass of iniquity which the world-knowledge of even a Fielding could cull out and rake together. But of the severer class of Hogarth's performances, enough, I trust, has been said to show that they do not merely shock and repulse; that there is in them the "scorn of vice" and the "pity" too; something to touch the heart, and keep alive the sense of moral beauty; the "lacrymæ rerum," and the sorrowing by which the heart is made better. If they be bad things, then is satire and tragedy a bad thing; let us proclaim at once an age of gold, and sink the existence of vice and misery in our speculations: let us

——— wink, and shut our apprehensions up
From common sense of what men were and are:

let us *make believe* with the children, that every body is good and happy; and, with Dr. Swift, write panegyrics upon the world.

But that larger half of Hogarth's works, which were painted more for entertainment than instruction (though such was the suggestiveness of his mind that there is always something to be learnt from them), his humorous scenes,—are they such as merely to disgust and set us against our species?

The confident assertions of such a man as I consider the late Mr. Barry to have been, have that weight of authority in them which staggers at first hearing, even a long preconceived opinion. When I read his pathetic admonition concerning the shortness of life, and how much better the little leisure of it were laid out upon "that species of art which is employed about the amiable and the admirable;" and Hogarth's "method," proscribed as a "dangerous or worthless pursuit," I began to think there was something in it; that I might have been indulging all my life a passion for the works of this artist, to the utter prejudice of my taste and moral sense; but my first convictions gradually returned, a world of good-natured English faces came up one by one to my recollection, and a glance at the matchless *Election Entertainment*, which I have the happiness to have hanging up in my parlour, subverted Mr. Barry's whole theory in an instant.

In that inimitable print, (which in my judgment as far exceeds the more known and celebrated *March to Finchley*, as the best comedy exceeds the best farce that ever was written,) let a person look till he be saturated, and when

he has done wondering at the inventiveness of genius which could bring so many characters (more than thirty distinct classes of face) into a room and set them down at table together, or otherwise dispose them about, in so natural a manner, engage them in so many easy sets and occupations, yet all partaking of the spirit of the occasion which brought them together, so that we feel that nothing but an election time could have assembled them; having no central figure or principal group, (for the hero of the piece, the Candidate, is properly set aside in the levelling indistinction of the day, one must look for him to find him,) nothing to detain the eye from passing from part to part, where every part is alike instinct with life,—for here are no furniture-faces, no figures brought in to fill up the scene like stage choruses, but all dramatis personæ: when he shall have done wondering at all these faces so strongly characterised, yet finished with the accuracy of the finest miniature; when he shall have done admiring the numberless appendages of the scene, those gratuitous doles which rich genius flings into the heap when it has already done enough, the over-measure which it delights in giving, as if it felt its stores were exhaustless; the dumb rhetoric of the scenery—for tables, and chairs, and joint-stools in Hogarth are living and significant things; the witticisms that are expressed by words, (all artists but Hogarth have failed when they have endeavoured to combine two mediums of expression, and have introduced words into their pictures,) and the unwritten numberless little allusive pleasantries that are scattered about; the work that is going on in the scene, and beyond it, as is made visible to the "eye of mind," by the mob which chokes up the doorway, and the sword that has forced an entrance before its master: when he shall have sufficiently admired this wealth of genius, let him fairly say what is the *result* left on his mind. Is it an impression of the vileness and worthlessness of his species? or is not the general feeling which remains, after the individual faces have ceased to act sensibly on his mind, a *kindly one in favour of his species*? was not the general air of the scene wholesome? did it do the heart hurt to be among it? Something of a riotous spirit to be sure is there, some worldly-mindedness in some of the faces, a Doddingtonian smoothness which does not promise any superfluous degree of sincerity in the fine gentleman who has been the occasion of calling so much good company together: but is not the general cast of expression in the faces of the good sort? do they not seem cut out of the *good old rock*, substantial English honesty! would one fear treachery among characters of their expression? or shall we call their honest mirth and seldom-returning relaxation by the hard names of vice and profligacy? That poor country fellow, that is grasping his staff (which from that difficulty of feeling themselves at home which poor men experience at a feast, he has never parted with since he came into the room), and is enjoying with a relish that seems to fit all the capacities of his soul the slender joke, which that facetious wag his neighbour is practising upon the gouty gentleman, whose eyes the effort to suppress pain has made as round as rings—does it shock the "dignity of human nature" to look at that man, and to sympathise with him in the seldom-heard joke which has unbent his care-worn, hard-working visage, and drawn iron smiles from it? or with that full-hearted cobbler, who is honouring with the grasp of an honest fist the unused palm of that annoyed patrician, whom the licence of the time has seated next him.

I can see nothing "dangerous" in the contemplation of such scenes as this, or the *Enraged Musician*, or the *Southwark Fair*, or twenty other pleasant prints which come crowding in upon my recollection, in which the restless activities, the diversified bents and humours, the blameless peculiarities of men, as they deserve to be called, rather than their "vices and follies," are held up in a laughable point of view. All laughter is not of a dangerous or soul-hardening tendency. There is the petrifying sneer of a demon which excludes and kills Love, and there is the cordial laughter of a man which implies and cherishes it. What heart was ever made the worse by joining in a hearty laugh at the simplicities of Sir Hugh Evans or Parson Adams, where a sense of the ridiculous mutually kindles and is kindled by a perception of the amiable? That tumultuous harmony of singers that are roaring out the words, "The world shall bow to the Assyrian throne," from the opera of *Judith*, in the third plate of the series called the *Four Groups of*

*Heads;* which the quick eye of Hogarth must have struck off in the very infancy of the rage for sacred oratorios in this country, while "Music yet was young;" when we have done smiling at the deafening distortions, which these tearers of devotion to rags and tatters, these takers of heaven by storm, in their boisterous mimicry of the occupation of angels, are making,—what unkindly impression is left behind, or what more of harsh or contemptuous feeling, than when we quietly leave Uncle Toby and Mr. Shandy riding their hobby-horses about the room? The conceited, long-backed Sign-painter, that with all the self-applause of a Raphael or Correggio (the twist of body which his conceit has thrown him into has something of the Correggiesque in it) is contemplating the picture of a bottle which he is drawing from an actual bottle that hangs beside him, in the print of *Beer Street*,—while we smile at the enormity of the self-delusion, can we help loving the good-humour and self-complacency of the fellow? would we willingly wake him from his dream?

I say not that all the ridiculous subjects of Hogarth have necessarily something in them to make us like them; some are indifferent to us, some in their natures repulsive, and only made interesting by the wonderful skill and truth to nature in the painter; but I contend that there is in most of them that sprinkling of the better nature, which, like holy water, chases away and disperses the contagion of the bad. They have this in them besides, that they bring us acquainted with the every-day human face,—they give us skill to detect those gradations of sense and virtue (which escape the careless or fastidious observer) in the countenances of the world about us; and prevent that disgust at common life, that *tædium quotidianarum formarum*, which an unrestricted passion for ideal forms and beauties is in danger of producing. In this, as in many other things, they are analogous to the best novels of Smollett or Fielding.

## ON THE POETICAL WORKS OF GEORGE WITHER.

The poems of G. Wither are distinguished by a hearty homeliness of manner, and a plain moral speaking. He seems to have passed his life in one continued act of an innocent self-pleasing. That which he calls his *Motto* is a continued self-eulogy of two thousand lines, yet we read it to the end without any feeling of distaste, almost without a consciousness that we have been listening all the while to a man praising himself. There are none of the cold particles in it, the hardness and self-ends, which render vanity and egotism hateful. He seems to be praising another person, under the mask of self: or rather we feel that it was indifferent to him where he found the virtue which he celebrates; whether another's bosom or his own were its chosen receptacle. His poems are full, and this in particular is one downright confession, of a generous self-seeking. But by self he sometimes means a great deal,—his friends, his principles, his country, the human race.

Whoever expects to find in the satirical pieces of this writer any of those peculiarities which pleased him in the satires of Dryden or Pope, will be grievously disappointed. Here are no high-finished characters, no nice traits of individual nature, few or no personalities. The game run down is coarse general vice, or folly as it appears in classes. A liar, a drunkard, a coxcomb, is *stript and whipt;* no Shaftesbury, no Villiers, or Wharton, is curiously anatomised, and read upon. But to a well-natured mind there is a charm of moral sensibility running through them which amply compensates the want of those luxuries. Wither seems everywhere bursting with a love of goodness, and a hatred of all low and base actions.—At this day it is hard to discover what parts in the poem here particularly alluded to, *Abuses Stript and Whipt*, could have occasioned the imprisonment of the author. Was Vice in High Places more suspicious than now? had she more power; or more leisure to listen after ill reports? That a man should be convicted of a libel when he named no names but

Hate, and Envy, and Lust, and Avarice, is like one of the indictments in the Pilgrim's Progress, where Faithful is arraigned for having "railed on our noble Prince Beelzebub, and spoken contemptibly of his honourable friends, the Lord Old Man, the Lord Carnal Delight, and the Lord Luxurious." What unlucky jealousy could have tempted the great men of those days to appropriate such innocent abstractions to themselves?

Wither seems to have contemplated to a degree of idolatry his own possible virtue. He is for ever anticipating persecution and martyrdom; fingering as it were the flames, to try how he can bear them. Perhaps his premature defiance sometimes made him obnoxious to censures which he would otherwise have slipped by.

The homely versification of these Satires is not likely to attract in the present day. It is certainly not such as we should expect from a poet "soaring in the high region of his fancies with his garland and his singing robes about him*;" nor is it such as he has shown in his *Philarete*, and in some parts of his *Shepherds Hunting*. He seems to have adopted this dress with voluntary humility, as fittest for a moral teacher, as our divines choose sober grey or black; but in their humility consists their sweetness. The deepest tone of moral feeling in them (though all throughout is weighty, earnest, and passionate) is in those pathetic injunctions against shedding of blood in quarrels, in the chapter entitled *Revenge*. The story of his own forbearance, which follows, is highly interesting. While the Christian sings his own victory over Anger, the Man of Courage cannot help peeping out to let you know, that it was some higher principle than *fear* which counselled this forbearance.

Whether encaged, or roaming at liberty, Wither never seems to have abated a jot of that free spirit which sets its mark upon his writings, as much as a predominant feature of independence impresses every page of our late glorious Burns; but the elder poet wraps his proof-armour closer about him, the other wears his too much outwards; he is thinking too much of annoying the foe, to be quite easy within; the spiritual defences of Wither are a perpetual source of inward sunshine, the magnanimity of the modern is not without its alloy of soreness, and a sense of injustice, which seems perpetually to gall and irritate. Wither was better skilled in the "sweet uses of adversity;" he knew how to extract the "precious jewel" from the head of the "toad," without drawing any of the "ugly venom" along with it.—The prison notes of Wither are finer than the wood notes of most of his poetical brethren. The description in the Fourth Eclogue of his *Shepherds Hunting* (which was composed during his imprisonment in the Marshalsea) of the power of the Muse to extract pleasure from common objects, has been oftener quoted, and is more known, than any part of his writings. Indeed the whole Eclogue is in a strain so much above not only what himself, but almost what any other poet has written, that he himself could not help noticing it; he remarks, that his spirits had been raised higher than they were wont "through the love of poesy."—The praises of Poetry have been often sung in ancient and in modern times; strange powers have been ascribed to it of influence over animate and inanimate auditors; its force over fascinated crowds has been acknowledged; but, before Wither, no one ever celebrated its power *at home*, the wealth and the strength which this divine gift confers upon its possessor. Fame, and that too after death, was all which hitherto the poets had promised themselves from their art. It seems to have been left to Wither to discover, that poetry was a present possession, as well as a rich reversion, and that the Muse had promise of both lives,—of this, and of that which was to come.

The *Mistress of Philarete* is in substance a panegyric protracted through several thousand lines in the mouth of a single speaker, but diversified, so as to produce an almost dramatic effect, by the artful introduction of some ladies, who are rather auditors than interlocutors in the scene; and of a boy, whose singing furnishes pretence for an occasional change of metre: though the seven-syllable line, in which the main part of it is written, is that in which Wither has shown himself so great a master, that I do not know that I am always thankful to him for the exchange.

Wither has chosen to bestow upon the lady whom he commends the name of Arete, or

* Milton.

Virtue; and, assuming to himself the character of Philarete, or Lover of Virtue, there is a sort of propriety in that heaped measure of perfections which he attributes to this partly real, partly allegorical personage. Drayton before him had shadowed his mistress under the name of Idea, or Perfect Pattern, and some of the old Italian love-strains are couched in such religious terms as to make it doubtful whether it be a mistress, or Divine Grace, which the poet is addressing.

In this poem (full of beauties) there are two passages of pre-eminent merit. The first is where the lover, after a flight of rapturous commendation, expresses his wonder why all men that are about his mistress, even to her very servants, do not view her with the same eyes that he does.

Sometime I do admire
All men burn not with desire:
Nay, I muse her servants are not
Pleading love; but O! they dare not.
And I therefore wonder, why
They do not grow sick and die.
Sure they would do so, but that,
By the ordinance of fate,
There is some concealed thing,
So each gazer limiting,
He can see no more of merit,
Than beseems his worth and spirit.
For in her a grace there shines,
That o'er-daring thoughts confines,
Making worthless men despair
To be loved of one so fair.
Yea, the destinies agree,
Some *good judgments* blind should be,
And not gain the power of knowing
Those rare beauties in her growing.
Reason doth as much imply:
For, if every judging eye,
Which beholdeth her, should there
Find what excellencies are,
All, o'ercome by those perfections,
Would be captive to affections.
So, in happiness unblest,
She for lovers should not rest.

The other is, where he has been comparing her beauties to gold, and stars, and the most excellent things in nature; and, fearing to be accused of hyperbole, the common charge against poets, vindicates himself by boldly taking upon him, that these comparisons are no hyperboles; but that the best things in nature do, in a lover's eye, fall short of those excellencies which he adores in her.

What pearls, what rubies can
Seem so lovely fair to man
As her lips whom he doth love,
When in sweet discourse they move,
Or her lovelier teeth, the while
She doth bless him with a smile?
Stars indeed fair creatures be;
Yet amongst us where is he
Joys not more the whilst he lies
Sunning in his mistress' eyes,
Than in all the glimmering light
Of a starry winter's night?
Note the beauty of an eye——
And if aught you praise it by
Leave such passion in your mind,
Let my reason's eye be blind.
Mark if ever red or white
Any where gave such delight,
As when they have taken place
In a worthy woman's face.
* * * * *
I must praise her as I may,
Which I do mine own rude way,
Sometime setting forth her glories
By unheard of allegories —— &c.

To the measure in which these lines are written the wits of Queen Anne's days contemptuously gave the name of Namby Pamby, in ridicule of Ambrose Philips, who has used it in some instances, as in the lines on Cuzzoni, to my feeling at least, very deliciously; but Wither, whose darling measure it seems to have been, may shew, that in skilful hands it is capable of expressing the subtilest movements of passion. So true it is, which Drayton seems to have felt, that it is the poet who modifies the metre, not the metre the poet; in his own words, that

It's possible to climb;
To kindle, or to stake;
Altho' in Skeltou's rhime *.

* A long line is a line we are long repeating. In the *Shepherds Hunting* take the following—

If thy verse doth bravely tower,
*As she makes wing, she gets power;*
Yet the higher she doth soar,
She's affronted still the more,
'Till she to the high'st hath past,
Then she rests with fame at last.

What longer measure can go beyond the majesty of this! what Alexandrine is half so long in pronouncing, or expresses *labour slowly but strongly surmounting difficulty* with the life with which it is done in the second of these lines? or what metre could go beyond these, from *Philarete*—

Her true beauty leaves behind
Apprehensions in my mind
Of more sweetness, than all art
Or inventions can impart.
*Thoughts too deep to be express'd,*
*And too strong to be suppress'd.*

# LETTERS,

UNDER ASSUMED SIGNATURES, PUBLISHED IN "THE REFLECTOR."

## THE LONDONER.

TO THE EDITOR OF THE REFLECTOR.

Mr. Reflector,—I was born under the shadow of St. Dunstan's steeple, just where the conflux of the eastern and western inhabitants of this twofold city meet and justle in friendly opposition at Temple-bar. The same day which gave me to the world, saw London happy in the celebration of her great annual feast. This I cannot help looking upon as a lively omen of the future great good-will which I was destined to bear toward the city, resembling in kind that solicitude which every Chief Magistrate is supposed to feel for whatever concerns her interests and well-being. Indeed I consider myself in some sort a speculative Lord Mayor of London: for though circumstances unhappily preclude me from the hope of ever arriving at the dignity of a gold chain and Spital Sermon, yet thus much will I say of myself in truth, that Whittington with his Cat (just emblem of vigilance and a furred gown) never went beyond me in affection which I bear to the citizens.

I was born, as you have heard, in a crowd. This has begot in me an entire affection for that way of life, amounting to an almost insurmountable aversion from solitude and rural scenes. This aversion was never interrupted or suspended, except for a few years in the younger part of my life, during a period in which I had set my affections upon a charming young woman. Every man, while the passion is upon him, is for a time at least addicted to groves and meadows and purling streams. During this short period of my existence, I contracted just familiarity enough with rural objects to understand tolerably well ever after the *poets*, when they declaim in such passionate terms in favour of a country life.

For my own part, now the fit is past, I have no hesitation in declaring, that a mob of happy faces crowding up at the pit door of Drury-lane Theatre, just at the hour of six, gives me ten thousand sincerer pleasures, than I could ever receive from all the flocks of silly sheep that ever whitened the plains of Arcadia or Epsom Downs.

This passion for crowds is nowhere feasted so full as in London. The man must have a rare *recipe* for melancholy who can be dull in Fleet-street. I am naturally inclined to hypochondria, but in London it vanishes, like all other ills. Often, when I have felt a weariness or distaste at home, have I rushed out into her crowded Strand, and fed my humour, till tears have wetted my cheek for inutterable sympathies with the multitudinous moving picture, which she never fails to present at all hours, like the scenes of a shifting pantomime.

The very deformities of London, which give distaste to others, from habit do not displease me. The endless succession of shops where *Fancy miscalled Folly* is supplied with perpetual gauds and toys, excite in me no puritanical aversion. I gladly behold every appetite supplied with its proper food. The obliging customer, and the obliged tradesman—things which live by bowing, and things which exist but for homage—do not affect me with dis-

gust; from habit I perceive nothing but urbanity, where other men, more refined, discover meanness: I love the very smoke of London, because it has been the medium most familiar to my vision. I see grand principles of honour at work in the dirty ring which encompasses two combatants with fists, and principles of no less eternal justice in the detection of a pick-pocket. The salutary astonishment with which an execution is surveyed, convinces me more forcibly than a hundred volumes of abstract polity, that the universal instinct of man in all ages has leaned to order and good government.

Thus an art of extracting morality from the commonest incidents of a town life is attained by the same well-natured alchymy with which the Foresters of Arden, in a beautiful country,

> Found tongues in trees, books in the running brooks,
> Sermons in stones, and good in everything.

Where has spleen her food but in London! Humour, Interest, Curiosity, suck at her measureless breasts without a possibility of being satiated. Nursed amid her noise, her crowds, her beloved smoke, what have I been doing all my life, if I have not lent out my heart with usury to such scenes!

I am, Sir, your faithful servant,

A Londoner.

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## ON BURIAL SOCIETIES;

AND

## THE CHARACTER OF AN UNDERTAKER.

TO THE EDITOR OF THE REFLECTOR.

Mr. Reflector,—I was amused the other day with having the following notice thrust into my hand by a man who gives out bills at the corner of Fleet-market. Whether he saw any prognostics about me, that made him judge such notice seasonable, I cannot say; I might perhaps carry in a countenance (naturally not very florid) traces of a fever which had not long left me. Those fellows have a good instinctive way of guessing at the sort of people that are likeliest to pay attention to their papers.

"BURIAL SOCIETY.

"A favourable opportunity now offers to any person, of either sex, who would wish to be buried in a genteel manner, by paying one shilling entrance, and two-pence per week for the benefit of the stock. Members to be free in six months. The money to be paid at Mr. Middleton's, at the sign of the *First* and the *Last*, Stonecutter's-street, Fleet-market. The deceased to be furnished as follows:—A strong elm coffin, covered with superfine black, and furnished with two rows, all round, close drove, best japanned nails, and adorned with ornamental drops, a handsome plate of inscription, Angel above, and Flower beneath, and four pair of handsome handles, with wrought gripes; the coffin to be well pitched, lined, and ruffled with fine crape; a handsome crape shroud, cap, and pillow. For use, a handsome velvet pall, three gentlemen's cloaks, three crape hat-bands, three hoods and scarfs, and six pair of gloves; two porters equipped to attend the funeral, a man to attend the same with band and gloves; also, the burial fees paid, if not exceeding one guinea."

"Man," says Sir Thomas Browne, "is a noble animal, splendid in ashes, and pompous in the grave." Whoever drew up this little advertisement certainly understood this appetite in the species, and has made abundant provision for it. It really almost induces a *tædium vitæ* upon one to read it. Methinks I could be willing to die, in death to be so attended. The two rows all round close-drove best black japanned nails,—how feelingly do they invite, and almost irresistibly persuade us to come and be fastened down! what aching head can resist the temptation to repose, which

the crape shroud, the cap, and the pillow present; what sting is there in death, which the handles with wrought gripes are not calculated to pluck away? what victory in the grave, which the drops and the velvet pall do not render at least extremely disputable? but above all, the pretty emblematic plate with the Angel above and the Flower beneath, takes me mightily.

The notice goes on to inform us, that though the society has been established but a very few years, upwards of eleven hundred persons have put down their names. It is really an affecting consideration to think of so many poor people, of the industrious and hard-working class (for none but such would be possessed of such a generous forethought) clubbing their twopences to save the reproach of a parish funeral. Many a poor fellow, I dare swear, has that Angel and Flower kept from the *Angel* and *Punchbowl*, while, to provide himself a bier, he has curtailed himself of *beer*. Many a savoury morsel has the living body been deprived of, that the lifeless one might be served up in a richer state to the worms. And sure, if the body could understand the actions of the soul, and entertain generous notions of things, it would thank its provident partner, that she had been more solicitous to defend it from dishonours at its dissolution, than careful to pamper it with good things in the time of its union. If Cæsar were chiefly anxious at his death how he might die most decently, every Burial Society may be considered as a club of Cæsars.

Nothing tends to keep up, in the imaginations of the poorer sort of people, a generous horror of the workhouse more than the manner in which pauper funerals are conducted in this metropolis. The coffin nothing but a few naked planks coarsely put together,—the want of a pall (that decent and well-imagined veil, which, hiding the coffin that hides the body, keeps that which would shock us at two removes from us), the coloured coats of the men that are hired, at cheap rates, to carry the body,—altogether, give the notion of the deceased having been some person of an ill life and conversation, some one who may not claim the entire rites of Christian burial,—one by whom some parts of the sacred ceremony would be desecrated if they should be bestowed upon him. I meet these meagre processions sometimes in the street. They are sure to make me out of humour and melancholy all the day after. They have a harsh and ominous aspect.

If there is anything in the prospectus issued from Mr. Middleton's, Stonecutter's-street, which pleases me less than the rest, it is to find that the six pair of gloves are to be returned, that they are only lent, or, as the bill expresses it, for use, on the occasion. The hood, scarfs, and hat-bands, may properly enough be given up after the solemnity; the cloaks no gentlemen would think of keeping; but a pair of gloves, once fitted on, ought not in courtesy to be re-demanded. The wearer should certainly have the fee-simple of them. The cost would be but trifling, and they would be a proper memorial of the day. This part of the Proposal wants reconsidering. It is not conceived in the same liberal way of thinking as the rest. I am also a little doubtful whether the limit, within which the burial-fee is made payable, should not be extended to thirty shillings.

Some provision too ought undoubtedly to be made in favour of those well-intentioned persons and well-wishers to the fund, who, having all along paid their subscriptions regularly, are so unfortunate as to die before the six months, which would entitle them to their freedom, are quite completed. One can hardly imagine a more distressing case than that of a poor fellow lingering on in a consumption till the period of his freedom is almost in sight, and then finding himself going with a velocity which makes it doubtful whether he shall be entitled to his funeral honours: his quota to which he nevertheless squeezes out, to the diminution of the comforts which sickness demands. I think, in such cases, some of the contribution money ought to revert. With some such modifications, which might easily be introduced, I see nothing in these Proposals of Mr. Middleton which is not strictly fair and genteel; and heartily recommend them to all persons of moderate incomes, in either sex, who are willing that this perishable part of them should quit the scene of its mortal activities with as handsome circumstances as possible.

Before I quit the subject, I must guard my readers against a scandal, which they may be apt to take at the place whence these Proposals purport to be issued. From the sign of the *First* and the *Last*, they may conclude that Mr. Middleton is some publican, who, in assembling a club of this description at his house, may have a sinister end of his own, altogether foreign to the solemn purpose for which the club is pretended to be instituted. I must set them right by informing them that the issuer of these Proposals is no publican, though he hangs out a sign, but an honest superintendant of funerals, who, by the device of a Cradle and a Coffin, connecting both ends of human existence together, has most ingeniously contrived to insinuate, that the framers of these *first* and *last* receptacles of mankind divide this our life betwixt them, and that all that passes from the midwife to the undertaker may, in strict propriety, *go for nothing:* an awful and instructive lesson to human vanity.

Looking over some papers lately that fell into my hands by chance, and appear to have been written about the beginning of the last century, I stumbled, among the rest, upon the following short Essay, which the writer calls "*The Character of an Undertaker.*" It is written with some stiffness and peculiarities of style, but some parts of it, I think, not unaptly characterise the profession to which Mr. Middleton has the honour to belong. The writer doubtless had in his mind the entertaining character of *Sable*, in Steele's excellent comedy of *The Funeral.*

CHARACTER OF AN UNDERTAKER.

"He is master of the ceremonies at burials and mourning assemblies, grand marshal at funeral processions, the only true yeoman of the body, over which he exercises a dictatorial authority from the moment that the breath has taken leave to that of its final commitment to the earth. His ministry begins where the physician's, the lawyer's, and the divine's, end. Or if some part of the functions of the latter run parallel with his, it is only *in ordine ad spiritualia.* His temporalities remain unquestioned. He is arbitrator of all questions of honour which may concern the defunct; and upon slight inspection will pronounce how long he may remain in this upper world with credit to himself, and when it will be prudent for his reputation that he should retire. His determination in these points is peremptory and without appeal. Yet, with a modesty peculiar to his profession, he meddles not out of his own sphere. With the good or bad actions of the deceased in his life-time he has nothing to do. He leaves the friends of the dead man to form their own conjectures as to the place to which the departed spirit is gone. His care is only about the exuviæ. He concerns not himself even about the body as it is a structure of parts internal, and a wonderful microcosm. He leaves such curious speculations to the anatomy professor. Or, if anything, he is averse to such wanton inquiries, as delighting rather that the parts which he has care of should be returned to their kindred dust in as handsome and unmutilated condition as possible; that the grave should have its full and unimpaired tribute,—a complete and just carcass. Nor is he only careful to provide for the body's entireness, but for its accommodation and ornament. He orders the fashion of its clothes, and designs the symmetry of its dwelling. Its vanity has an innocent survival in him. He is bed-maker to the dead. The pillows which he lays never rumple. The day of interment is the theatre in which he displays the mysteries of his art. It is hard to describe what he is, or rather to tell what he is not, on that day: for, being neither kinsman, servant, nor friend, he is all in turns; a transcendant, running through all those relations. His office is to supply the place of self-agency in the family, who are presumed incapable of it through grief. He is eyes, and ears, and hands, to the whole household. A draught of wine cannot go round to the mourners, but he must minister it. A chair may hardly be restored to its place by a less solemn hand than his. He takes upon himself all functions, and is a sort of ephemeral major-domo! He distributes his attentions among the company assembled according to the degree of affliction, which he calculates from the degree of kin to the deceased; and marshals them accordingly in the procession. He himself is of a sad and tristful countenance; yet such as (if well examined) is not without some show of patience and resignation at bottom: prefiguring, as it were,

to the friends of the deceased, what their grief shall be when the hand of Time shall have softened and taken down the bitterness of their first anguish; so handsomely can he fore-shape and anticipate the work of Time. Lastly, with his wand, as with another divining rod, he calculates the depth of earth at which the bones of the dead man may rest, which he ordinarily contrives may be at such a distance from the surface of this earth, as may frustrate the profane attempts of such as would violate his repose, yet sufficiently on this side the centre to give his friends hopes of an easy and practicable resurrection. And here we leave him, casting in dust to dust, which is the last friendly office that he *undertakes* to do."

Begging your pardon for detaining you so long among "graves, and worms, and epitaphs,"

I am, Sir,

Your humble servant,

MORITURUS.

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ON

## THE DANGER OF CONFOUNDING MORAL WITH PERSONAL DEFORMITY;

### WITH A HINT TO THOSE WHO HAVE THE FRAMING OF ADVERTISEMENTS FOR APPREHENDING OFFENDERS.

TO THE EDITOR OF THE REFLECTOR.

Mr. REFLECTOR,—There is no science in their pretensions to which mankind are more apt to commit grievous mistakes, than in the supposed very obvious one of physiognomy. I quarrel not with the principles of this science, as they are laid down by learned professors; much less am I disposed, with some people, to deny its existence altogether as any inlet of knowledge that can be depended upon. I believe that there is, or may be, an art to "read the mind's construction in the face." But, then, in every species of *reading*, so much depends upon the eyes of the reader; if they are blear, or apt to dazzle, or inattentive, or strained with too much attention, the optic power will infallibly bring home false reports of what it reads. How often do we say, upon a cursory glance at a stranger, "What a fine open countenance he has!" who, upon second inspection, proves to have the exact features of a knave! Nay, in much more intimate acquaintances, how a delusion of this kind shall continue for months, years, and then break up all at once!

Ask the married man, who has been so but for a short space of time, if those blue eyes where, during so many years of anxious courtship, truth, sweetness, serenity, seemed to be written in characters which could not be misunderstood—ask him if the characters which they now convey be exactly the same?—if for truth he does not *read* a dull virtue (the mimic of constancy) which changes not, only because it wants the judgment to make a preference?—if for sweetness he does not *read* a stupid habit of looking pleased at everything?—if for serenity he does not *read* animal tranquillity, the dead pool of the heart, which no breeze of passion can stir into health? Alas! what is this book of the countenance good for, which when we have read so long, and thought that we understood its contents, there comes a countless list of heart-breaking errata at the end!

But these are the pitiable mistakes to which love alone is subject. I have inadvertently wandered from my purpose, which was to expose quite an opposite blunder, into which we are no less apt to fall, through hate. How ugly a person looks upon whose reputation some awkward aspersion hangs, and how suddenly his countenance clears up with his character! I remember being persuaded of a man whom I had conceived an ill opinion of, that he had a very bad set of teeth; which, since I have had better opportunities of being acquainted with his face and facts, I find to

have been the very reverse of the truth. *That crooked old woman*, I once said, speaking of an ancient gentlewoman, whose actions did not square altogether with my notions of the rule of right. The unanimous surprise of the company before whom I uttered these words soon convinced me that I had confounded mental with bodily obliquity, and that there was nothing tortuous about the old lady but her deeds.

This humour of mankind to deny personal comeliness to those with whose moral attributes they are dissatisfied, is very strongly shown in those advertisements which stare us in the face from the walls of every street, and, with the tempting bait which they hang forth, stimulate at once cupidity and an abstract love of justice in the breast of every passing peruser: I mean, the advertisements offering rewards for the apprehension of absconded culprits, strayed apprentices, bankrupts who have conveyed away their effects, debtors that have run away from their bail. I observe, that in exact proportion to the indignity with which the prosecutor, who is commonly the framer of the advertisement, conceives he has been treated, the personal pretensions of the fugitive are denied, and his defects exaggerated.

A fellow whose misdeeds have been directed against the public in general, and in whose delinquency no individual shall feel himself particularly interested, generally meets with fair usage. A coiner or a smuggler shall get off tolerably well. His beauty, if he has any, is not much underrated, his deformities are not much magnified. A runaway apprentice, who excites perhaps the next least degree of spleen in his prosecutor, generally escapes with a pair of bandy legs; if he has taken anything with him in his flight, a hitch in his gait is generally superadded. A bankrupt, who has been guilty of withdrawing his effects, if his case be not very atrocious, commonly meets with mild usage. But a debtor, who has left his bail in jeopardy, is sure to be described in characters of unmingled deformity. Here the personal feelings of the bail, which may be allowed to be somewhat poignant, are admitted to interfere; and, as wrath and revenge commonly strike in the dark, the colours are laid on with a grossness which I am convinced must often defeat its own purpose. The fish that casts an inky cloud about him that his enemies may not find him, cannot more obscure himself by that device than the blackening representations of these angry advertisers must inevitably serve to cloak and screen the persons of those who have injured them from detection. I have before me at this moment one of these bills, which runs thus:—

"FIFTY POUNDS REWARD.

"Run away from his bail, John Tomkins, formerly resident in Princes-street, Soho, but lately of Clerkenwell. Whoever shall apprehend, or cause to be apprehended and lodged in one of his Majesty's jails, the said John Tomkins, shall receive the above reward. He is a thickset, sturdy man, about five foot six inches high, halts in his left leg, with a stoop in his gait, with coarse red hair, nose short and cocked up, with little grey eyes, (one of them bears the effect of a blow which he has lately received,) with a pot belly; speaks with a thick and disagreeable voice; goes shabbily drest; had on when he went away a greasy shag great-coat with rusty yellow buttons."

Now although it is not out of the compass of possibility that John Tomkins aforesaid may comprehend in his agreeable person all the above-mentioned aggregate of charms; yet, from my observation of the manner in which these advertisements are usually drawn up, though I have not the pleasure of knowing the gentleman, yet would I lay a wager, that an advertisement to the following effect would have a much better chance of apprehending and laying by the heels this John Tomkins than the above description, although penned by one who, from the good services which he appears to have done for him, has not improbably been blessed with some years of previous intercourse with the said John. Taking, then, the above advertisement to be true, or nearly so, down to the words "left leg" inclusive, (though I have some doubt if the blemish there implied amount to a positive lameness, or be perceivable by any but the nearest friends of John,) I would proceed thus:—

—"Leans a little forward in his walk; his hair thick and inclining to auburn; his nose of the middle size, a little turned up at the end;

lively hazel eyes, (the contusion, as its effects are probably gone off by this time, I judge better omitted;) inclines to be corpulent; his voice thick but pleasing, especially when he sings; had on a decent shag great-coat with yellow buttons."

Now, I would stake a considerable wager (though by no means a positive man) that some such mitigated description would lead the beagles of the law into a much surer track for finding this ungracious varlet, than to set them upon a false scent after fictitious ugliness and fictitious shabbiness; though, to do those gentlemen justice, I have no doubt their experience has taught them in all such cases to abate a great deal of the deformity which they are instructed to expect, and has discovered to them that the Devil's agents upon this earth, like their master, are far less ugly in reality than they are painted.

I am afraid, Mr. Reflector, that I shall be thought to have gone wide of my subject, which was to detect the practical errors of physiognomy, properly so called; whereas I have introduced physical defects, such as lameness, the effects of accidents upon a man's person, his wearing apparel, &c., as circumstances on which the eye of dislike, looking askance, may report erroneous conclusions to the understanding. But if we are liable, through a kind or an unkind passion, to mistake so grossly concerning things so exterior and palpable, how much more are we likely to err respecting those nicer and less perceptible hints of character in a face whose detection constitutes the triumph of the physiognomist!

To revert to those bestowers of unmerited deformity, the framers of advertisements for the apprehension of delinquents, a sincere desire of promoting the end of public justice induces me to address a word to them on the best means of attaining those ends. I will endeavour to lay down a few practical, or rather negative, rules for their use, for my ambition extends no further than to arm them with cautions against the self-defeating of their own purposes:—

1. Imprimis, then, Mr. Advertiser! If the culprit whom you are willing to recover be one to whom in times past you have shown kindness, and been disposed to think kindly of him yourself, but he has deceived your trust, and has run away, and left you with a load of debt to answer for him,—sit down calmly, and endeavour to behold him through the spectacles of memory rather than of present conceit. Image to yourself, before you pen a tittle of his description, the same plausible, good-looking man who took you in; and try to put away from your mind every intrusion of that deceitful spectre which perpetually obtrudes itself in the room of your former friend's known visage. It will do you more credit to have been deceived by such a one; and depend upon it, the traitor will convey to the eyes of the world in general much more of that first idea which you formed (perhaps in part erroneous) of his physiognomy, than of that frightful substitute which you have suffered to creep in upon your mind and usurp upon it; a creature which has no archetype except in your own brain.

2. If you be a master that have to advertise a runaway apprentice, though the young dog's faults are known only to you, and no doubt his conduct has been aggravating enough, do not presently set him down as having crooked ancles. He may have a good pair of legs, and run away notwithstanding. Indeed, the latter does rather seem to imply the former.

3. If the unhappy person against whom your laudable vengeance is directed be a thief, think that a thief may have a good nose, good eyes, good ears. It is indispensable to his profession that he be possessed of sagacity, foresight, vigilance; it is more than probable, then, that he is endued with the bodily types or instruments of these qualities to some tolerable degree of perfectness.

4. If petty larceny be his offence, I exhort you, do not confound meanness of crime with diminutiveness of stature. These things have no connexion. I have known a tall man stoop to the basest action, a short man aspire to the height of crime, a fair man be guilty of the foulest actions, &c.

5. Perhaps the offender has been guilty of some atrocious and aggravated murder. Here is the most difficult case of all. It is above all requisite, that such a daring violator of the peace and safety of society should meet with his reward, a violent and ignominious death. But how shall we get at him? Who is there among us, that has known him before he committed the offence, that shall take upon him to

say he can sit down coolly and pen a dispassionate description of a murderer? The tales of our nursery,—the reading of our youth,—the ill-looking man that was hired by the Uncle to despatch the Children in the Wood,—the grim ruffians who smothered the babes in the Tower,—the black and beetle-browed assassin of Mrs. Ratcliffe,—the shag-haired villain of Mr. Monk Lewis,—the Tarquin tread, and mill-stone dropping eyes, of Murder in Shakspeare,—the exaggerations of picture and of poetry,—what we have read and what we have dreamed of,—rise up and crowd in upon us such eye-scaring portraits of the man of blood, that our pen is absolutely forestalled; we commence poets when we should play the part of strictest historians, and the very blackness of horror which the deed calls up, serves as a cloud to screen the doer. The fiction is blameless, it is accordant with those wise prejudices with which nature has guarded our innocence, as with impassable barriers, against the commission of such appalling crimes; but meantime, the criminal escapes; or if,—owing to that wise abatement in their expectation of deformity, which, as I hinted at before, the officers of pursuit never fail to make, and no doubt in cases of this sort they make a more than ordinary allowance,—if, owing to this or any accident, the offender is caught and brought to his trial, who that has been led out of curiosity to witness such a scene, has not with astonishment reflected on the difference between a real committer of a murder, and the idea of one which he has been collecting and heightening all his life out of books, dreams, &c.? The fellow, perhaps, is a sleek, smug-looking man, with light hair and eyebrows,—the latter by no means jutting out or like a crag,—and with none of those marks which our fancy had pre-bestowed upon him.

I find I am getting unawares too serious; the best way on such occasions is to leave off, which I shall do by generally recommending to all prosecuting advertisers not to confound crimes with ugliness; or rather, to distinguish between that physiognomical deformity, which I am willing to grant always accompanies crime, and mere *physical ugliness*,—which signifies nothing, is the opponent of nothing, and may exist in a good or bad person indifferently.

CRITO.

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ON THE

## INCONVENIENCES RESULTING FROM BEING HANGED.

TO THE EDITOR OF THE REFLECTOR.

SIR,—I am one of those unhappy persons whose misfortunes, it seems, do not entitle them to the benefit of pure pity. All that is bestowed upon me of that kindest alleviator of human miseries comes dashed with a double portion of contempt. My griefs have nothing in them that is felt as sacred by the bystanders. Yet is my affliction in truth of the deepest grain—the heaviest task that was ever given to mortal patience to sustain. Time, that wears out all other sorrows, can never modify or soften mine. Here they must continue to gnaw as long as that fatal mark———

Why was I ever born? Why was innocence in my person suffered to be branded with a stain which was appointed only for the blackest guilt? What had I done, or my parents, that a disgrace of mine should involve a whole posterity in infamy? I am almost tempted to believe, that, in some pre-existent state, crimes to which this sublunary life of mine hath been as much a stranger as the babe that is newly born into it, have drawn down upon me this vengeance, so disproportionate to my actions on this globe.

My brain sickens, and my bosom labours to be delivered of the weight that presses upon it, yet my conscious pen shrinks from the avowal. But out it must——

O, Mr. Reflector! guess at the wretch's misery who now writes this to you, when, with tears and burning blushes, he is obliged to confess that he has been——HANGED——

Methinks I hear an involuntary exclamation

burst from you, as your imagination presents to you fearful images of your correspondent unknown—*hanged!*

Fear not, Mr. Editor. No disembodied spirit has the honour of addressing you. I am flesh and blood, an unfortunate system of bones, muscles, sinews, arteries, like yourself.

*Then, I presume, you mean to be pleasant.—That expression of yours, Mr. Correspondent, must be taken somehow in a metaphorical sense*——

In the plainest sense, without trope or figure —Yes, Mr. Editor! this neck of mine has felt the fatal noose,—these hands have tremblingly held up the corroborative prayer-book,—these lips have sucked the moisture of the last consolatory orange,—this tongue has chanted the doleful cantata which no performer was ever called upon to repeat,—this face has had the veiling night-cap drawn over it——

But for no crime of mine.—Far be it from me to arraign the justice of my country, which, though tardy, did at length recognise my innocence. It is not for me to reflect upon judge or jury, now that eleven years have elapsed since the erroneous sentence was pronounced. Men will always be fallible, and perhaps circumstances did appear at the time a little strong——

Suffice it to say, that after hanging four minutes, (as the spectators were pleased to compute it,—a man that is being strangled, I know from experience, has altogether a different measure of time from his friends who are breathing leisurely about him,—I suppose the minutes lengthen as time approaches eternity, in the same manner as the miles get longer as you travel northward,)—after hanging four minutes, according to the best calculation of the bystanders, a reprieve came, and I was cut DOWN——

Really I am ashamed of deforming your pages with these technical phrases—if I knew how to express my meaning shorter———

But to proceed.—My first care after I had been brought to myself by the usual methods, (those methods that are so interesting to the operator and his assistants, who are pretty numerous on such occasions,—but which no patient was ever desirous of undergoing a second time for the benefit of science,) my first care was to provide myself with an enormous stock or cravat to hide the place—you understand me ;—my next care was to procure a residence as distant as possible from that part of the country where I had suffered. For that reason I chose the metropolis, as the place where wounded honour (I had been told) could lurk with the least danger of exciting inquiry, and stigmatised innocence had the best chance of hiding her disgrace in a crowd. I sought out a new circle of acquaintance, and my circumstances happily enabling me to pursue my fancy in that respect, I endeavoured, by mingling in all the pleasures which the town affords, to efface the memory of what I had undergone.

But, alas ! such is the portentous and all-pervading chain of connexion which links together the head and members of this great community, my scheme of lying perdu was defeated almost at the outset. A countryman of mine, whom a foolish law-suit had brought to town, by chance met me, and the secret was soon blazoned about.

In a short time, I found myself deserted by most of those who had been my intimate friends. Not that any guilt was supposed to attach to my character. My officious countryman, to do him justice, had been candid enough to explain my perfect innocence. But, somehow or other, there is a want of strong virtue in mankind. We have plenty of the softer instincts, but the heroic character is gone. How else can I account for it, that of all my numerous acquaintance, among whom I had the honour of ranking sundry persons of education, talents, and worth, scarcely here and there one or two could be found who had the courage to associate with a man that had been hanged.

Those few who did not desert me altogether were persons of strong but coarse minds ; and from the absence of all delicacy in them I suffered almost as much as from the superabundance of a false species of it in the others. Those who stuck by me were the jokers, who thought themselves entitled by the fidelity which they had shown towards me to use me with what familiarity they pleased. Many and unfeeling are the jests that I have suffered from these rude (because faithful) Achateses. As they passed me in the streets, one would nod significantly to his companion and say, pointing to me, Smoke his cravat, and ask me

if I had got a wen, that I was so solicitous to cover my neck. Another would inquire, What news from * * * Assizes? (which you may guess, Mr. Editor was the scene of my shame,) and whether the sessions was like to prove a maiden one? A third would offer to ensure me from drowning. A fourth would teaze me with inquiries how I felt when I was swinging, whether I had not something like a blue flame dancing before my eyes? A fifth took a fancy never to call me anything but *Lazarus*. And an eminent bookseller and publisher,—who, in his zeal to present the public with new facts, had he lived in those days, I am confident, would not have scrupled waiting upon the person himself last mentioned, at the most critical period of his existence, to solicit a *few facts relative to resuscitation*,—had the modesty to offer me — guineas per sheet, if I would write, in his Magazine, a physiological account of my feelings upon coming to myself.

But these were evils which a moderate fortitude might have enabled me to struggle with. Alas! Mr. Editor, the women,—whose good graces I had always most assiduously cultivated, from whose softer minds I had hoped a more delicate and generous sympathy than I found in the men,—the women began to shun me—this was the unkindest blow of all.

But is it to be wondered at? How couldst thou imagine, wretchedest of beings, that that tender creature Seraphina would fling her pretty arms about that neck which previous circumstances had rendered infamous? That she would put up with the refuse of the rope, the leavings of the cord? Or that any analogy could subsist between the knot which binds true lovers, and the knot which ties malefactors?

I can forgive that pert baggage Flirtilla, who, when I complimented her one day on the execution which her eyes had done, replied, that, to be sure, Mr. * * was a judge of those things. But from thy more exalted mind, Celestina, I expected a more unprejudiced decision.

The person whose true name I conceal under this appellation, of all the women that I was ever acquainted with had the most manly turn of mind, which she had improved by reading and the best conversation. Her understanding was not more masculine than her manners and whole disposition were delicately and truly feminine. She was the daughter of an officer who had fallen in the service of his country, leaving his widow, and Celestina, an only child, with a fortune sufficient to set them above want, but not to enable them to live in splendour. I had the mother's permission to pay my addresses to the young lady, and Celestina seemed to approve of my suit.

Often and often have I poured out my overcharged soul in the presence of Celestina, complaining of the hard and unfeeling prejudices of the world; and the sweet maid has again and again declared, that no irrational prejudice should hinder her from esteeming every man according to his intrinsic worth. Often has she repeated the consolatory assurance, that she could never consider as essentially ignominious an *accident*, which was indeed to be deprecated, but which might have happened to the most innocent of mankind. Then would she set forth some illustrious example, which her reading easily furnished, of a Phocion or a Socrates unjustly condemned; of a Ralcigh or a Sir Thomas More, to whom late posterity had done justice; and by soothing my fancy with some such agreeable parallel, she would make me almost to triumph in my disgrace, and convert my shame into glory.

In such entertaining and instructive conversations the time passed on, till I importunately urged the mistress of my affections to name a day for our union. To this she obligingly consented, and I thought myself the happiest of mankind. But how was I surprised one morning on the receipt of the following billet from my charmer:—

Sir,

You must not impute it to levity, or to a worse failing, ingratitude, if, with anguish of heart, I feel myself compelled by irresistible arguments to recall a vow which I fear I made with too little consideration. I never can be yours. The reasons of my decision, which is final, are in my own breast, and you must everlastingly remain a stranger to them. Assure yourself that I can never cease to esteem you as I ought.

Celestina.

At the sight of this paper, I ran in frantic haste to Celestina's lodgings, where I learned,

to my infinite mortification, that the mother and daughter were set off on a journey to a distant part of the country, to visit a relation, and were not expected to return in less than four months.

Stunned by this blow, which left me without the courage to solicit an explanation by letter, even if I had known where they were, (for the particular address was industriously concealed from me,) I waited with impatience the termination of the period, in the vain hope that I might be permitted to have a chance of softening the harsh decision by a personal interview with Celestina after her return. But before three months were at an end, I learned from the newspapers that my beloved had—given her hand to another!

Heart-broken as I was, I was totally at a loss to account for the strange step which she had taken; and it was not till some years after that I learned the true reason from a female relation of hers, to whom it seems Celestina had confessed in confidence, that it was no demerit of mine that had caused her to break off the match so abruptly, nor any preference which she might feel for any other person, for she preferred me (she was pleased to say) to all mankind; but when she came to lay the matter closer to her heart, she found that she never should be able to bear the sight—(I give you her very words as they were detailed to me by her relation)—the sight of a man in a nightcap, who had appeared on a public platform—it would lead to such a disagreeable association of ideas! And to this punctilio I was sacrificed.

To pass over an infinite series of minor mortifications, to which this last and heaviest might well render me callous, behold me here, Mr. Editor! in the thirty-seventh year of my existence, (the twelfth, reckoning from my reanimation,) cut off from all respectable connexions; rejected by the fairer half of the community,—who in my case alone seem to have laid aside the characteristic pity of their sex; punished because I was once punished unjustly; suffering for no other reason than because I once had the misfortune to suffer without any cause at all. In no other country, I think, but this, could a man have been subject to such a life-long persecution, when once his innocence had been clearly established.

Had I crawled forth a rescued victim from the rack in the horrible dungeons of the Inquisition,—had I heaved myself up from a half bastinado in China, or been torn from the just-entering, ghastly impaling stake in Barbary,—had I dropt alive from the knout in Russia, or come off with a gashed neck from the half-mortal, scarce-in-time-retracted cimeter of an executioneering slave in Turkey,—I might have borne about the remnant of this frame (the mangled trophy of reprieved innocence) with credit to myself, in any of those barbarous countries. No scorn, at least, would have mingled with the pity (small as it might be) with which what was left of me would have been surveyed.

The singularity of my case has often led me to inquire into the reasons of the general levity with which the subject of hanging is treated as a topic in this country. I say, as a topic: for let the very persons who speak so lightly of the thing at a distance be brought to view the real scene,—let the platform be bonâ fide exhibited, and the trembling culprit brought forth,—the case is changed; but as a topic of conversation, I appeal to the vulgar jokes which pass current in every street. But why mention them, when the politest authors have agreed in making use of this subject as a source of the ridiculous? Swift, and Pope, and Prior, are fond of recurring to it. Gay has built an entire drama upon this single foundation. The whole interest of the *Beggars' Opera* may be said to hang upon it. To such writers as Fielding and Smollett it is a perfect *bonne-bouche*.—Hear the facetious Tom Brown, in his *Comical View of London and Westminster*, describe the *Order of the Show at one of the Tyburn Executions* in his time:—"Mr. Ordinary visits his melancholy flock in Newgate by eight. Doleful procession up Holborn-hill about eleven. Men handsome and proper that were never thought so before, which is some comfort however. Arrive at the fatal place by twelve. Burnt brandy, women, and sabbath-breaking, repented of. Some few penitential drops fall under the gallows. Sheriffs' men, parson, pickpockets, criminals, all very busy. The last concluding peremptory psalm struck up. Show over by one."—In this sportive strain does this misguided wit think proper to play with a subject so serious, which yet he would

hardly have done if he had not known that there existed a predisposition in the habits of his unaccountable countrymen to consider the subject as a jest. But what shall we say to Shakspeare, who, (not to mention the solution which the *Gravedigger* in *Hamlet* gives of his fellow-workman's problem,) in that scene in *Measure for Measure*, where the *Clown* calls upon *Master Barnardine* to get up and be hanged, which he declines on the score of being sleepy, has actually gone out of his way to gratify this amiable propensity in his countrymen; for it is plain, from the use that was to be made of his head, and from *Abhorson's* asking, "Is the axe upon the block, sirrah?" that behcading, and not hanging, was the punishment to which *Barnardine* was destined. But Shakspeare knew that the axe and block were pregnant with no ludicrous images, and therefore falsified the historic truth of his own drama (if I may so speak), rather than he would leave out such excellent matter for a jest as the suspending of a fellow-creature in mid-air has been ever esteemed to be by Englishmen.

One reason why the ludicrous never fails to intrude itself into our contemplations upon this mode of death, I suppose to be, the absurd posture into which a man is thrown who is condemned to dance, as the vulgar delight to express it, upon nothing. To see him whisking and wavering in the air,

> As the wind you know will wave a man *;

to behold the vacant carcase, from which the life is newly dislodged, shifting between earth and heaven, the sport of every gust; like a weathercock, serving to show from which point the wind blows; like a maukin, fit only to scare away birds; like a nest left to swing upon a bough when the bird is flown: these are uses to which we cannot without a mixture of spleen and contempt behold the human carcase reduced. We string up dogs, foxes, bats, moles, weasels. Man surely deserves a steadier death.

Another reason why the ludicrous associates more forcibly with this than with any other mode of punishment, I cannot help thinking to be, the senseless costume with which old prescription has thought fit to clothe the exit of malefactors in this country. Let a man do what he will to abstract from his imagination all idea of the whimsical, something of it will come across him when he contemplates the figure of a fellow-creature in the day-time (in however distressing a situation) in a night-cap. Whether it be that this nocturnal addition has something discordant with daylight, or that it is the dress which we are seen in at those times when we are "seen," as the Angel in Milton expresses it, "least wise,"—this, I am afraid, will always be the case; unless, indeed, as in my instance, some strong personal feeling overpower the ludicrous altogether. To me, when I reflect upon the train of misfortunes which have pursued men through life, owing to that accursed drapery, the cap presents as purely frightful an object as the sleeveless yellow coat and devil-painted mitre of the San Benitos.—An ancestor of mine, who suffered for his loyalty in the time of the civil wars, was so sensible of the truth of what I am here advancing, that on the morning of execution, no entreaties could prevail upon him to submit to the odious dishabille, as he called it, but he insisted upon wearing, and actually suffered in, the identical flowing periwig which he is painted in, in the gallery belonging to my uncle's seat in ———shire.

Suffer me, Mr. Editor, before I quit the subject, to say a word or two respecting the minister of justice in this country; in plain words, I mean the hangman. It has always appeared to me that, in the mode of inflicting capital punishments with us, there is too much of the ministry of the human hand. The guillotine, as performing its functions more of itself and sparing human agency, though a cruel and disgusting exhibition, in my mind has many ways the advantage over *our way*. In beheading, indeed, as it was formerly practised in England, and in whipping to death, as is sometimes practised now, the hand of man is no doubt sufficiently busy; but there is something less repugnant in these downright blows than in the officious barber-like ministerings of *the other*. To have a fellow with his hangman's hands fumbling about your collar, adjusting the thing as your valet would regulate your cravat, valuing himself on his menial dexterity——

I never shall forget meeting my rascal,—I mean the fellow who officiated for me,—in

* Hieronimo, in the Spanish Tragedy.

London last winter. I think I see him now,—in a waistcoat that had been mine,—smirking along as if he knew me——

In some parts of Germany, that fellow's office is by law declared infamous, and his posterity incapable of being ennobled. They have hereditary hangmen, or had at least, in the same manner as they had hereditary other great officers of state; and the hangmen's families of two adjoining parishes intermarried with each other, to keep the breed entire. I wish something of the same kind were established in England.

But it is time to quit a subject which teems with disagreeable images——

Permit me to subscribe myself, Mr. Editor,

Your unfortunate friend,

PENSILIS.

## ON THE MELANCHOLY OF TAILORS.

Sedet, æternumque sedebit,
Infelix Theseus. VIRGIL.

THAT there is a professional melancholy, if I may so express myself, incident to the occupation of a tailor, is a fact which I think very few will venture to dispute. I may safely appeal to my readers, whether they ever knew one of that faculty that was not of a temperament, to say the least, far removed from mercurial or jovial.

Observe the suspicious gravity of their gait. The peacock is not more tender, from a consciousness of his peculiar infirmity, than a gentleman of this profession is of being known by the same infallible testimonies of his occupation. "Walk, that I may know thee."

Do you ever see him go whistling along the foot-path like a carman, or brush through a crowd like a baker, or go smiling to himself like a lover? Is he forward to thrust into mobs, or to make one at the ballad-singer's audiences? Does he not rather slink by assemblies and meetings of the people, as one that wisely declines popular observation?

How extremely rare is a noisy tailor! a mirthful and obstreperous tailor!

"At my nativity," says Sir Thomas Browne, "my ascendant was the earthly sign of Scorpius; I was born in the planetary hour of Saturn, and I think I have a piece of that leaden planet in me." One would think that he were anatomising a tailor! save that to the latter's occupation, methinks, a woollen planet would seem more consonant, and that he should be born when the sun was in Aries.—He goes on: "I am no way facetious, nor disposed for the mirth and galliardise of company." How true a type of the whole trade! Eminently economical of his words, you shall seldom hear a jest come from one of them. He sometimes furnishes subject for a repartee, but rarely (I think) contributes one *ore proprio*.

Drink itself does not seem to elevate him, or at least to call out of him any of the external indications of vanity. I cannot say that it never causes his pride to swell, but it never breaks out. I am even fearful that it may swell and rankle to an alarming degree inwardly. For pride is near of kin to melancholy!—a hurtful obstruction from the ordinary outlets of vanity being shut. It is this stoppage which engenders proud humours. Therefore a tailor may be proud. I think he is never vain. The display of his gaudy patterns, in that book of his which emulates the rainbow, never raises any inflations of that emotion in him, corresponding to what the wig-maker (for instance) evinces, when he expatiates on a curl or a bit of hair. He spreads them forth with a sullen incapacity for pleasure, a real or affected indifference to grandeur. Cloth of gold neither seems to elate, nor cloth of frize to depress him—according to the beautiful motto which formed the modest impresa of the shield worn by Charles Brandon at his marriage with the king's sister. Nay, I

doubt whether he would discover any vain-glorious complacence in his colours, though "Iris" herself "dipt the woof."

In further corroboration of this argument—who ever saw the wedding of a tailor announced in the newspapers, or the birth of his eldest son?

When was a tailor known to give a dance, or to be himself a good dancer, or to perform exquisitely on the tight-rope, or to shine in any such light and airy pastimes? to sing, or play on the violin?

Do they much care for public rejoicings, lightings up, ringing of bells, firing of cannons, &c.?

Valiant I know they can be; but I appeal to those who were witnesses to the exploits of Eliot's famous troop, whether in their fiercest charges they betrayed anything of that thoughtless oblivion of death with which a Frenchman jigs into battle, or whether they did not show more of the melancholy valour of the Spaniard, upon whom they charged; that deliberate courage which contemplation and sedentary habits breathe?

Are they often great newsmongers?—I have known some few among them arrive at the dignity of speculative politicians; but that light and cheerful every-day interest in the affairs and goings-on of the world, which makes the barber* such delightful company, I think is rarely observable in them.

This characteristic pensiveness in them being so notorious, I wonder none of those writers, who have expressly treated of melancholy, should have mentioned it. Burton, whose book is an excellent abstract of all the authors in that kind who preceded him, and who treats of every species of this malady, from the *hypochondriacal* or *windy* to the *heroical* or *love melancholy*, has strangely omitted it. Shakspeare himself has overlooked it. "I have neither the scholar's melancholy (saith Jaques), which is emulation; nor the courtier's, which is proud; nor the soldier's, which is politic; nor the lover's, which is all these:"—and then, when you might expect him to have brought in, "nor the tailor's, which is"—so and so, he comes to an end of his enumeration, and falls to a defining of his own melancholy.

Milton likewise has omitted it, where he had so fair an opportunity of bringing it in, in his *Penseroso*.

But the partial omissions of historians proving nothing against the existence of any well-attested fact, I shall proceed and endeavour to ascertain the causes why this pensive turn should be so predominant in people of this profession above all others.

And first, may it not be, that the custom of wearing apparel being derived to us from the fall, and one of the most mortifying products of that unhappy event, a certain *seriousness* (to say no more of it) may in the order of things have been intended to be impressed upon the minds of that race of men to whom in all ages the care of contriving the human apparel has been entrusted, to keep up the memory of the first institution of clothes, and serve as a standing remonstrance against those vanities which the absurd conversion of a memorial of our shame into an ornament of our persons was destined to produce? Correspondent in some sort to this, it may be remarked, that the tailor sitting over a cave or hollow place, in the caballistick language of his order is said to have *certain melancholy regions* always open under his feet.—But waiving further inquiry into final causes, where the best of us can only wander in the dark, let us try to discover the efficient causes of this melancholy.

I think, then, that they may be reduced to two, omitting some subordinate ones, viz.

The sedentary habits of the tailor.—

Something peculiar in his diet.—

First, his *sedentary habits*.—In Doctor Norris's famous narrative of the frenzy of Mr. John

* Having incidentally mentioned the barber in a comparison of professional temperaments, I hope no other trade will take offence, or look upon it as an ineivility done to them, if I say, that in courtesy, humanity, and all the conversational and social graces which "gladden life," I esteem no profession comparable to his. Indeed, so great is the good-will which I bear to this useful and agreeable body of men, that, residing in one of the Inns of Court (where the best specimens of them are to be found, except perhaps at the universities), there are seven of them to whom I am personally known, and who never pass me without the compliment of the hat on either side. My truly polite and urbane friend, Mr. A——m, of Flower-de-luce-court, in Fleet-street, will forgive my mention of him in particular. I can truly say, that I never spent a quarter of an hour under his hands without deriving some profit from the agreeable discussions which are always going on there.

Dennis, the patient, being questioned as to the occasion of the swelling in his legs, replies that it came "by criticism;" to which the learned doctor seeming to demur, as to a distemper which he had never read of, Dennis (who appears not to have been mad upon all subjects) rejoins, with some warmth, that it was no distemper, but a noble art; that he had sat fourteen hours a day at it; and that the other was a pretty doctor not to know that there was a communication between the brain and the legs!

When we consider that this sitting for fourteen hours continuously, which the critic probably practised only while he was writing his "remarks," is no more than what the tailor, in the ordinary pursuance of his art, submits to daily (Sundays excepted) throughout the year, shall we wonder to find the brain affected, and in a manner overclouded, from that indissoluble sympathy between the noble and less noble parts of the body which Dennis hints at? The unnatural and painful manner of his sitting must also greatly aggravate the evil, insomuch that I have sometimes ventured to liken tailors at their boards to so many envious Junos, *sitting cross-legged to hinder the birth of their own felicity*. The legs transversed thus ⋊ cross-wise, or decussated, was among the ancients the posture of malediction. The Turks, who practise it at this day, are noted to be a melancholy people.

Secondly, his *diet*.—To which purpose I find a most remarkable passage in Burton, in his chapter entitled "Bad diet a cause of melancholy." "Amongst herbs to be eaten (he says) I find gourds, cucumbers, melons, disallowed; but especially CABBAGE. It causeth troublesome dreams, and sends up black vapours to the brain. Galen, *Loc. Affect.* lib. iii, cap. 6, of all herbs condemns CABBAGE. And Isaack, lib. ii. cap. 1. *animæ gravitatem facit*, it brings heaviness to the soul." I could not omit so flattering a testimony from an author who, having no theory of his own to serve, has so unconsciously contributed to the confirmation of mine. It is well known that this last-named vegetable has, from the earliest periods which we can discover, constituted almost the sole food of this extraordinary race of people.

BURTON, *Junior*.

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# HOSPITA

ON

## THE IMMODERATE INDULGENCE OF THE PLEASURES OF THE PALATE.

TO THE EDITOR OF THE REFLECTOR.

MR. REFLECTOR,—My husband and I are fond of company, and being in easy circumstances, we are seldom without a party to dinner two or three days in a week. The utmost cordiality has hitherto prevailed at our meetings; but there is a young gentleman, a near relation of my husband's, that has lately come among us, whose preposterous behaviour bids fair, if not timely checked, to disturb our tranquillity. He is too great a favourite with my husband in other respects, for me to remonstrate with him in any other than this distant way. A letter printed in your publication may catch his eye; for he is a great reader, and makes a point of seeing all the new things that come out. Indeed, he is by no means deficient in understanding. My husband says that he has a good deal of wit; but for my part I cannot say I am any judge of that, having seldom observed him open his mouth except for purposes very foreign to conversation. In short, Sir, this young gentleman's failing is, an immoderate indulgence of his palate. The first time he dined with us, he thought it necessary to extenuate the length of time he kept the dinner on the table, by declaring that he had taken a very long walk in the morning, and came in fasting; but as that excuse could not serve above once

or twice at most, he has latterly dropped the mask altogether, and chosen to appear in his own proper colours without reserve or apology.

You cannot imagine how unpleasant his conduct has become. His way of staring at the dishes as they are brought in, has absolutely something immodest in it: it is like the stare of an impudent man of fashion at a fine woman, when she first comes into a room. I am positively in pain for the dishes, and cannot help thinking they have consciousness, and will be put out of countenance, he treats them so like what they are not.

Then again he makes no scruple of keeping a joint of meat on the table, after the cheese and fruit are brought in, till he has what he calls *done with it*. Now how awkward this looks, where there are ladies, you may judge, Mr. Reflector,—how it disturbs the order and comfort of a meal. And yet I always make a point of helping him first, contrary to all good manners,—before any of my female friends are helped,—that he may avoid this very error. I wish he would eat before he comes out.

What makes his proceedings more particularly offensive at our house is, that my husband, though out of common politeness he is obliged to set dishes of animal food before his visiters, yet himself and his whole family (myself included) feed entirely on vegetables. We have a theory, that animal food is neither wholesome nor natural to man; and even vegetables we refuse to eat until they have undergone the operation of fire, in consideration of those numberless little living creatures which the glass helps us to detect in every fibre of the plant or root before it be dressed. On the same theory we boil our water, which is our only drink, before we suffer it to come to table. Our children are perfect little Pythagoreans: it would do you good to see them in their nursery, stuffing their dried fruits, figs, raisins, and *milk*, which is the only approach to animal food which is allowed. They have no notion how the substance of a creature that ever had life can become food for another creature. A beef-steak is an absurdity to them; a mutton chop, a solecism in terms; a cutlet, a word absolutely without any meaning; a butcher is nonsense, except so far as it is taken for a man who delights in blood, or a hero. In this happy state of innocence we have kept their minds, not allowing them to go into the kitchen, or to hear of any preparations for the dressing of animal food, or even to know that such things are practised. But as a state of ignorance is incompatible with a certain age, and as my eldest girl, who is ten years old next Midsummer, must shortly be introduced into the world and sit at table with us, where she will see some things which will shock all her received notions, I have been endeavouring by little and little to break her mind, and prepare it for the disagreeable impressions which must be forced upon it. The first hint I gave her upon the subject, I could see her recoil from it with the same horror with which we listen to a tale of Anthropophagism; but she has gradually grown more reconciled to it, in some measure, from my telling her that it was the custom of the world,—to which, however senseless, we must submit, so far as we could do it with innocence, not to give offence; and she has shown so much strength of mind on other occasions, which I have no doubt is owing to the calmness and serenity superinduced by her diet, that I am in good hopes when the proper season for her *début* arrives, she may be brought to endure the sight of a roasted chicken or a dish of sweet-breads for the first time without fainting. Such being the nature of our little household, you may guess what inroads into the economy of it,—what revolutions and turnings of things upside down, the example of such a feeder as Mr. ——— is calculated to produce.

I wonder, at a time like the present, when the scarcity of every kind of food is so painfully acknowledged, that *shame* has no effect upon him. Can he have read Mr. Malthus's Thoughts on the Ratio of Food to Population? Can he think it reasonable that one man should consume the sustenance of many?

The young gentleman has an agreeable air and person, such as are not unlikely to recommend him on the score of matrimony. But his fortune is not over large; and what prudent young woman would think of embarking hers with a man who would bring three or four months (or what is equivalent to them) into a family? She might as reasonably choose

a widower in the same circumstances with three or four children.

I cannot think who he takes after. His father and mother, by all accounts, were very moderate eaters; only I have heard that the latter swallowed her victuals very fast, and the former had a tedious custom of sitting long at his meals. Perhaps he takes after both.

I wish you would turn this in your thoughts, Mr. Reflector, and give us your ideas on the subject of excessive eating, and, particularly, of animal food.

HOSPITA.

## EDAX ON APPETITE.

TO THE EDITOR OF THE REFLECTOR.

Mr. REFLECTOR,—I am going to lay before you a case of the most iniquitous persecution that ever poor devil suffered.

You must know, then, that I have been visited with a calamity ever since my birth. How shall I mention it without offending delicacy? Yet out it must. My sufferings, then, have all arisen from a most inordinate appetite———

Not for wealth, not for vast possessions,—then might I have hoped to find a cure in some of those precepts of philosophers or poets,—those verba et voces which Horace speaks of:

> "quibus hunc lenire dolorem
> Possis, et magnam morbi deponere partem;"

not for glory, not for fame, not for applause,—for against this disease, too, he tells us there are certain piacula, or, as Pope has chosen to render it,

> "rhymes, which fresh and fresh applied,
> Will cure the arrant'st puppy of his pride;"

nor yet for pleasure, properly so called: the strict and virtuous lessons which I received in early life from the best of parents,—a pious clergyman of the Church of England, now no more,—I trust have rendered me sufficiently secure on that side:———

No, Sir, for none of these things; but an appetite, in its coarsest and least metaphorical sense,—an appetite for *food*.

The exorbitances of my arrow-root and pappish days I cannot go back far enough to remember; only I have been told, that my mother's constitution not admitting of my being nursed at home, the woman who had the care of me for that purpose used to make most extravagant demands for my pretended excesses in that kind; which my parents, rather than believe anything unpleasant of me, chose to impute to the known covetousness and mercenary disposition of that sort of people. This blindness continued on their part after I was sent for home, up to the period when it was thought proper, on account of my advanced age, that I should mix with other boys more unreservedly than I had hitherto done. I was accordingly sent to boarding-school.

Here the melancholy truth became too apparent to be disguised. The prying republic of which a great school consists soon found me out: there was no shifting the blame any longer upon other people's shoulders,—no good-natured maid to take upon herself the enormities of which I stood accused in the article of bread and butter, besides the crying sin of stolen ends of puddings, and cold pies strangely missing. The truth was but too manifest in my looks,—in the evident signs of inanition which I exhibited after the fullest meals, in spite of the double allowance which my master was privately instructed by my kind parents to give me. The sense of the ridiculous, which is but too much alive in grown persons, is tenfold more active and alert in boys. Once detected, I was the constant butt of their arrows,—the mark against which every puny leveller directed his little shaft of scorn. The very Graduses and Thesauruses were raked for phrases to pelt me with, by the tiny pedants. Ventri natus—Ventri deditus,—Vesana gula,—Escarum gurges,—Dapibus indulgens,—Non dans frœna gulæ,—Sectans lautæ fercula mensæ, resounded

wheresoever I passed. I led a weary life, suffering the penalties of guilt for that which was no crime, but only following the blameless dictates of nature. The remembrance of those childish reproaches haunts me yet oftentimes in my dreams. My school days come again, and the horror I used to feel, when, in some silent corner retired from the notice of my unfeeling playfellows, I have sat to mumble the solitary slice of gingerbread allotted me by the bounty of considerate friends, and have ached at heart because I could not spare a portion of it, as I saw other boys do, to some favourite boy; for if I know my own heart, I was never selfish,—never possessed a luxury which I did not hasten to communicate to others; but my food, alas! was none; it was an indispensable necessary; I could as soon have spared the blood in my veins, as have parted that with my companions.

Well, no one stage of suffering lasts for ever: we should grow reconciled to it at length, I suppose, if it did. The miseries of my school-days had their end; I was once more restored to the paternal dwelling. The affectionate solicitude of my parents was directed to the good-natured purpose of concealing even from myself the infirmity which haunted me. I was continually told that I was growing, and the appetite I displayed was humanely represented as being nothing more than a symptom and an effect of that. I used even to be complimented upon it. But this temporary fiction could not endure above a year or two. I ceased, to grow, but, alas! I did not cease my demands for alimentary sustenance.

Those times are long since past, and with them have ceased to exist the fond concealment,—the indulgent blindness,—the delicate overlooking,—the compassionate fiction. I and my infirmity are left exposed and bare to the broad, unwinking eye of the world, which nothing can elude. My meals are scanned, my mouthfuls weighed in a balance: that which appetite demands is set down to the account of gluttony,—a sin which my whole soul abhors—nay, which Nature herself has put it out of my power to commit. I am constitutionally disenabled from that vice; for how can he be guilty of excess who never can get enough? Let them cease, then, to watch my plate; and leave off their ungracious comparisons of it to the seven baskets of fragments, and the supernaturally-replenished cup of old Baucis; and be thankful that their more phlegmatic stomachs, not their virtue, have saved them from the like reproaches. I do not see that any of them desist from eating till the holy rage of hunger, as some one calls it, is supplied. Alas! I am doomed to stop short of that continence.

What am I to do? I am by disposition inclined to conviviality and the social meal. I am no gourmand: I require no dainties: I should despise the board of Heliogabalus, except for its long sitting. Those vivacious, long-continued meals of the latter Romans, indeed, I justly envy; but the kind of fare which the Curii and Dentati put up with, I could be content with. Dentatus I have been called, among other unsavoury jests. Double-meal is another name which my acquaintance have palmed upon me, for an innocent piece of policy which I put in practice for some time without being found out; which was—going the round of my friends, beginning with the most primitive feeders among them, who take their dinner about one o'clock, and so successively dropping in upon the next and the next, till by the time I got among my more fashionable intimates, whose hour was six or seven, I have nearly made up the body of a just and complete meal (as I reckon it), without taking more than one dinner (as they account of dinners) at one person's house. Since I have been found out, I endeavour to make up by a damper, as I call it, at home, before I go out. But alas! with me, increase of appetite truly grows by what it feeds on. What is peculiarly offensive to me at those dinner-parties is, the senseless custom of cheese, and the dessert afterwards. I have a rational antipathy to the former; and for fruit, and those other vain vegetable substitutes for meat (meat, the only legitimate aliment for human creatures since the Flood, as I take it to be deduced from that permission, or ordinance rather, given to Noah and his descendants), I hold them in perfect contempt. Hay for horses. I remember a pretty apologue, which Mandeville tells, very much to this purpose, in his Fable of the Bees:—He brings in a Lion arguing with a Merchant, who had ventured to expostulate with this king of beasts upon his violent methods of feeding. The

Lion thus retorts :—"Savage I am; but no creature can be called cruel but what either by malice or insensibility extinguishes his natural pity. The Lion was born without compassion; we follow the instinct of our nature; the gods have appointed us to live upon the waste and spoil of other animals, and as long as we can meet with dead ones, we never hunt after the living; 'tis only man, mischievous man, that can make death a sport. Nature taught your stomach to crave nothing but vegetables.—(Under favour of the Lion, if he meant to assert this universally of mankind, it is not true. However, what he says presently is very sensible.)—Your violent fondness to change, and greater eagerness after novelties, have prompted you to the destruction of animals without justice or necessity. The Lion has a ferment within him, that consumes the toughest skin and hardest bones, as well as the flesh of all animals without exception. Your squeamish stomach, in which the digestive heat is weak and inconsiderable, won't so much as admit of the most tender parts of them, unless above half the concoction has been performed by artificial fire beforehand; and yet what animal have you spared, to satisfy the caprices of a languid appetite? Languid, I say; for what is man's hunger if compared with the Lion's? Yours, when it is at the worst, makes you faint; mine makes me mad: oft have I tried with roots and herbs to allay the violence of it, but in vain; nothing but large quantities of flesh can any ways appease it."—Allowing for the Lion not having a prophetic instinct to take in every lusus naturæ that was possible of the human appetite, he was, generally speaking, in the right; and the Merchant was so impressed with his argument that, we are told, he replied not, but fainted away. O, Mr. Reflector, that I were not obliged to add, that the creature who thus argues was but a type of me! Miserable man! *I am that Lion.* "Oft have I tried with roots and herbs to allay that violence, but in vain; nothing but————."

Those tales which are renewed as often as the editors of papers want to fill up a space in their unfeeling columns, of great eaters,—people that devour whole geese and legs of mutton *for wagers*,—are sometimes attempted to be drawn to a parallel with my case. This wilful confounding of motives and circumstances, which make all the difference of moral or immoral in actions, just suits the sort of talent which some of my acquaintance pride themselves upon. *Wagers!*—I thank Heaven, I was never mercenary, nor could consent to prostitute a gift (though but a left-handed one) of nature, to the enlarging of my worldly substance; prudent as the necessities, which that fatal gift have involved me in, might have made such a prostitution to appear in the eyes of an indelicate world.

Rather let me say, that to the satisfaction of that talent which was given me, I have been content to sacrifice no common expectations; for such I had from an old lady, a near relation of our family, in whose good graces I had the fortune to stand, till one fatal evening——. You have seen, Mr. Reflector, if you have ever passed your time much in country towns, the kind of suppers which elderly ladies in those places have lying *in petto* in an adjoining parlour, next to that where they are entertaining their periodically-invited coevals with cards and muffins. The cloth is usually spread some half-hour before the final rubber is decided, whence they adjourn to sup upon what may emphatically be called *nothing*;—a sliver of ham, purposely contrived to be transparent to show the china-dish through it, neighbouring a slip of invisible brawn, which abuts upon something they call a tartlet, as that is bravely supported by an atom of marmalade, flanked in its turn by a grain of potted beef, with a power of such dishlings, *minims of hospitality*, spread in defiance of human nature, or rather with an utter ignorance of what it demands. Being engaged at one of these card-parties, I was obliged to go a little before *supper-time* (as they facetiously called the point of time in which they are taking these shadowy refections), and the old lady, with a sort of fear shining through the smile of courteous hospitality that beamed in her countenance, begged me to step into the next room and take something before I went out in the cold,—a proposal which lay not in my nature to deny. Indignant at the airy prospect I saw before me, I set to, and in a trice despatched the whole meal intended for eleven persons,—fish, flesh, fowl, pastry,—to the sprigs of garnishing parsley, and the

last fearful custard that quaked upon the board. I need not describe the consternation, when in due time the dowagers adjourned from their cards. Where was the supper?—and the servants' answer, Mr. ——— had eat it all.—That freak, however, jested me out of a good three hundred pounds a year, which I afterwards was informed for a certainty the old lady meant to leave me. I mention it not in illustration of the unhappy faculty which I am possessed of; for any unlucky wag of a schoolboy, with a tolerable appetite, could have done as much without feeling any hurt after it,—only that you may judge whether I am a man likely to set my talent to sale, or to require the pitiful stimulus of a wager.

I have read in Pliny, or in some author of that stamp, of a reptile in Africa, whose venom is of that hot, destructive quality, that wheresoever it fastens its tooth, the whole substance of the animal that has been bitten in a few seconds is reduced to dust, crumbles away, and absolutely disappears: it is called, from this quality, the Annihilator. Why am I forced to seek, in all the most prodigious and portentous facts of Natural History, for creatures typical of myself? *I am that snake, that Annihilator:* "wherever I fasten, in a few seconds———."

O happy sick men, that are groaning under the want of that very thing, the excess of which is my torment! O fortunate, too fortunate, if you knew your happiness, invalids! What would I not give to exchange this fierce concoctive and digestive heat,—this rabid fury which vexes me, which tears and torments me,—for your quiet, mortified, hermit-like, subdued, and sanctified stomachs, your cool, chastened inclinations, and coy desires for food!

To what unhappy figuration of the parts intestine I owe this unnatural craving, I must leave to the anatomists and the physicians to determine: they, like the rest of the world, have doubtless their eye upon me; and as I have been cut up alive by the sarcasms of my friends, so I shudder when I contemplate the probability that this animal frame, when its restless appetites shall have ceased their importunity, may be cut up also (horrible suggestion!) to determine in what system of solids or fluids this original sin of my constitution lay lurking. What work will they make with their acids and alkalines, their serums and coagulums, effervescences, viscous matter, bile, chyle, and acrimonious juices, to explain that cause which Nature, who willed the effect to punish me for my sins, may no less have determined to keep in the dark from them, to punish them for their presumption!

You may ask, Mr. Reflector, to what purpose is my appeal to you; what can you do for me? Alas! I know too well that my case is out of the reach of advice,—out of the reach of consolation. But it is some relief to the wounded heart to impart its tale of misery; and some of my acquaintance, who may read my case in your pages under a borrowed name, may be induced to give it a more humane consideration than I could ever yet obtain from them under my own. Make them, if possible, to *reflect*, that an original peculiarity of constitution is no crime; that not that which goes into the mouth desecrates a man, but that which comes out of it,—such as sarcasm, bitter jests, mocks and taunts, and ill-natured observations; and let them consider, if there be such things (which we have all heard of) as Pious Treachery, Innocent Adultery, &c., whether there may not be also such a thing as Innocent Gluttony.

I shall only subscribe myself,

Your afflicted servant,

EDAX.

# CURIOUS FRAGMENTS,

EXTRACTED FROM A COMMON-PLACE BOOK, WHICH BELONGED TO ROBERT BURTON, THE FAMOUS AUTHOR OF THE ANATOMY OF MELANCHOLY.

## EXTRACT I.

I DEMOCRITUS Junior, have put my finishing pen to a tractate *De Melancholia*, this day, December 5, 1620. First, I blesse the Trinity, which hath given me health to prosecute my worthlesse studies thus far, and make supplication, with a *Laus Deo*, if in any case these my poor labours may be found instrumental to weede out black melancholy, carking cares, harte-grief, from the mind of man. *Sed hoc magis volo quam expecto.*

I turn now to my book, *i nunc liber, goe forth, my brave Anatomy, child of my brain-sweat*, and yee, *candidi lectores*, lo! here I give him up to you, even do with him what you please, my masters. Some, I suppose, will applaud, commend, cry him up (these are my friends) hee is a *flos rarus*, forsooth, a nonesuch, a Phœnix, (concerning whom see *Plinius* and *Mandeuille*, though *Fienus de Monstris* doubteth at large of such a bird, whom *Montaltus* confuting argueth to have been a man *malæ scrupulositatis*, of a weak and cowardlie faith: *Christopherus a Vega* is with him in this). Others again will blame, hiss, reprehende in many things, cry down altogether my collections, for crude, inept, putid, *post cœnam scripta, Coryate could write better upon a full meal*, verbose, inerudite, and not sufficiently abounding in authorities, *dogmata*, sentences of learneder writers which have been before me, when as that first named sort clean otherwise judge of my labours to bee nothing else but a *messe of opinions*, a vortex attracting indiscriminate, gold, pearls, hay, straw, wood, excrement, an exchange, tavern, marte, for foreigners to congregate, Danes, Swedes, Hollanders, Lombards, so many strange faces, dresses, salutations, languages, all which *Wolfius* behelde with great content upon the Venetian Rialto, as he describes diffusedly in his book the World's Epitome, which *Sannazar* so bepraiseth, *e contra* our Polydore can see nothing in it; they call me singular, a pedant, fantastic, words of reproach in this age, which is all too neoterick and light for my humour.

One cometh to me sighing, complaining He expected universal remedies in my Anatomy; so many cures as there are distemperatures among men. I have not put his affection in my cases. Hear you his case. My fine Sir is a lover, an *innamorato*, a Pyramus, a Romeo; he walks seven years disconsolate, moping, because he cannot enjoy his miss; *insanus amor* is his melancholy; the man is mad; *delirat*, he dotes; all this while his Glycera is rude, spiteful, not to be entreated, churlish, spits at him, yet exceeding fair, gentle eyes (which is a beauty), hair lustrous and *smiling*, the trope is none of mine, *Æneas Sylvius* hath *crines ridentes* —in conclusion she is wedded to his rival, a boore, a *Corydon*, a rustic, *omnino ignarus, he can scarce construe Corderius*, yet haughty, fantastic, *opiniâtre*. The lover travels, goes into foreign parts, peregrinates, *amoris ergo*, sees manners, customs, not English, converses with pilgrims, lying travellers, monks, hermits, those cattle

pedlars, travelling gentry, *Egyptians*, natural wonders, unicorns (though *Aldobrandus* will have them to be figments), satyrs, semi-viri, apes, monkeys, baboons, curiosities artificial, *pyramides*, Virgilius his tombe, relicks, bones, which are nothing but ivory as *Melancthon* judges, though *Cornutus* leaneth to think them bones of dogs, cats, (why not men?) which subtill priests vouch to have been saints, martyrs, *heu Pietas!* By that time he has ended his course, *fugit hora*, seven other years are expired, gone by, time is he should return, he taketh ship for Britaine, much desired of his friends, *favebant venti, Neptune is curteis*, after some weekes at sea he landeth, rides post to town, greets his family, kinsmen, *compotores, those jokers his friends that were wont to tipple with him at Alehouses;* these wonder now to see the change, *quantum mutatus, the man is quite another thing*, he is disenthralled, manumitted, he wonders what so bewitched him, he can now both see, hear, smell, handle, converse with his mistress, single by reason of the death of his rival, a widow having children, grown willing, prompt, amorous, shewing no such great dislike to second nuptials, he might have her for asking, no such thing, his mind is changed, he loathes his former meat, had liever eat ratsbane, aconite, his humour is to die a bachelour; marke the conclusion. In this humour of celibate seven other years are consumed in idleness, sloth, world's pleasures, which fatigue, satiate, induce wearinesse, vapours, *tædium vitæ:* when upon a day, behold a wonder, *redit Amor*, the man is as sick as ever, he is commenced lover upon the old stock, walks with his hand thrust in his bosom for negligence, moping he leans his head, face yellow, beard flowing and incomposite, eyes sunken, *anhelus, breath wheezy and asthmatical, by reason of over-much sighing:* society he abhors, solitude is but a hell, what shall he doe? all this while his mistresse is forward, coming, *amantissima, ready to jump at once into his mouth*, her he hateth, feels disgust when she is but mentioned, thinks her ugly, old, a painted Jesabeel, Alecto, Megara, and Tisiphone all at once, a Corinthian Lais, a strumpet, only not handsome. That which he affecteth so much, that which drives him mad, distracted, phrenetic, beside himself, is no beauty which lives, nothing *in rerum naturâ* (so he might entertain a hope of a cure), but something *which is not*, can never be, a certain *fantastic opinion* or *notional image* of his mistresse, *that which she was*, and that which hee thought her to be, in former times, how beautiful! torments him, frets him, follows him, makes him that he wishes to die.

This Caprichio, *Sir Humourous*, hee cometh to me to be cured. I counsel marriage with his mistresse, according to Hippocrates his method, together with milk-diet, herbs, aloes, and wild parsley, good in such cases, though Avicenna preferreth some sorts of wild fowl, teals, widgeons, becca ficos, which men in Sussex eat. He flies out in a passion, ho! ho; and falls to calling me names, dizzard, ass, lunatic, moper, Bedlamite, Pseudo-Democritus. I smile in his face, bidding him be patient, tranquil; to no purpose, he still rages: I think this man must fetch his remedies from Utopia, Fairy Land, Islands in the Moone, &c.

EXTRACT II.

* * * * * Much disputacyons of fierce wits amongst themselves, in logomachies, subtile controversies, many dry blows given on either side, contentions of learned men, or such as would be so thought, as *Bodinus de Periodis* saith of such an one, *arrident amici ridet mundus*, in English, this man his cronies they cocker him up, they flatter him, he would fayne appear somebody, meanwhile the world thinks him no better than a dizzard, a ninny, a sophist. * *

* * * Philosophy running mad, madness philosophizing, much idle learned inquiries, what truth is? and no issue, fruit, of all these noises, only huge books are written, and who is the wiser? * * * * * Men sitting in the Doctor's chair, we marvel how they got there, being *homines intellectûs pulverulenti*, as *Trincavellius* notes; they care not so they may raise a dust to smother the eyes of their oppugners; *homines parvulissimi*, as *Lemnius*, whom *Alcuin* herein taxeth of a crude Latinism; dwarfs, minims, the least little men, these spend their time, and it is odds but they lose their time and wits too into the bargain, chasing of nimble and retiring Truth: Her they prosecute, her still they worship, *libant*, they make libations, spilling the wine, as those old Romans in their sacrificials, *Cerealia, May-games:* Truth is the game all these hunt after, to the extreme per-

turbacyou and drying up of the moistures, *humidum radicale exsiccant*, as *Galen*, in his counsels to one of these wear-wits, brain-moppers, spunges, saith. * * * * and for all this *nunquam metam attingunt*, and how should they? they bowle awry,—shooting beside the marke;—whereas it should appear, that *Truth absolute* on this planet of ours is scarcely to be found, but in her stede *Queene Opinion* predominates, governs, whose shifting and ever mutable *Lampas*, me seemeth, is man's destinic to follow, she præcurseth, she guideth him, before his uncapable eyes she frisketh her tender lights, which entertayne the child-man, untill what time his sight be strong to endure the vision of *Very Truth*, which is in the heavens, the vision beatifical, as *Anianus* expounds in his argument against certain mad wits which helde God to be corporeous; these were dizzards, fools, *gothamites*, * * * * but and if *Very Truth* be extaut indeede on earth, as some hold she it is which actuates men's deeds, purposes, ye may in vaine look for her in the learned universities, halls, colleges. Truth is no Doctoresse, she takes no degrees at Paris or Oxford, amongst great clerks, disputauts, subtile Aristotles, men *nodosi ingenii, able to take Lully by the chin*, but oftentimes to such an one as myself, an *Idiota* or common person, *no great things*, melancholizing in woods where waters are, quiet places by rivers, fountains; whereas the silly man expecting no such matter, thinketh only how best to delectate and refresh his mynde continually with *Natura* her pleasaunt scenes, woods, water-falls, or *Art* her statelie gardens, parks, terraces, *Belcideres*, on a sudden the goddesse herself *Truth* has appeared, with a shyning lyghte, and a sparklyng countenance, so as yee may not be able lightly to resist her. * * * * *

### EXTRACT III.

This morning, May 2, 1662, having first broken my fast upon eggs and cooling salades, mallows, water-cresses, those herbes, according to *Villanovus* his prescription, who disallows the use of meat in a morning as gross, fat, hebetant, *feral*, altogether fitter for wild beasts than men, *e contra* commendeth this herb-diete for gentle, humane, active, conducing to contemplation in most men, I betook myselfe to the nearest fields. (Being in London I commonly dwell in the *suburbs*, as airiest, quietest, *loci Musis propriores*, free from noises of caroches, waggons, mechanick and base workes, workshoppes, also sights, pageants, spectacles of outlandish birds, fishes, crocodiles, *Indians*, mermaids; adde quarrels, fightings, wranglings of the common sort, *plebs*, the rabble, duelloes with fists, *proper to this island*, at which the stiletto'd and secrete *Italian* laughs.) Withdrawing myselfe from these buzzing and illiterate vanities, with a *bezo las manos* to the city, I begiu to inhale, draw in, snuff up, as horses *dilatis naribus* snort the fresh aires, with exceeding great delight, when suddenly there crosses me a procession, sad, heavy, dolourous, tristfull, melancholick, able to change mirth into dolour, and overcast a clearer atmosphere than possibly the neighbourhoods of so great a citty can afford. An old man, a poore man deceased, is borne on men's shoulders to a poore buriall, without solemnities of hearse, mourners, plumes, *mutæ personæ, those personate actors that will weep if yee show them a piece of silver;* none of those customed civilities of children, kinsfolk, *dependants*, following the coffin; he died a poore man, his frieuds *accessores opum, those cronies of his that stuck by him so long as he had a penny*, now leave him, forsake him, shun him, desert him; they think it much to follow his putrid and stiuking carcase to the grave; his children, if he had any, for commonly the case stands thus, this poore man his son dies before him, he survives, poore, indigent, base, dejected, miserable, &c., or if he have any which survive him, *sua negotia agunt*, they mind their own business, forsooth, cannot, will not, find time, leisure, *inclination, extremum munus perficere*, to follow to the pit their old indulgent father, which loved them, stroked them, caressed them, cockering them up, *quantum potuit*, as farre as his means extended, while they were babes, chits, *minims;* hee may rot in his grave, lie stinking in the sun *for them*, have no buriall at all, they care not. *O nefas!* Chiefly I noted the coffin to have been *without a pall*, nothing but a few planks, of cheapest wood that could be had, *naked*, having none of the ordinary *symptomata* of a funerall, those *locularii* which bare the body having on diversely coloured coats, *and none black:* (one of these reported the deceased to have been an almsman seven yeares, a pauper, harboured and fed in the workhouse

of St. Giles-in-the-Fields, to whose proper burying-ground he was now going for interment.) All which when I behelde, hardly I refrained from weeping, and incontinently I fell to musing : "If this man had been rich, a *Cræsus*, a *Crassus, or as rich as Whittington*, what pompe, charge, lavish cost, expenditure, of rich buriall, *ceremoniall-obsequies, obsequious ceremonies*, had been thought too good for such an one ; what store of panegyricks, elogies, funeral orations, &c., some beggarly poetaster, worthy to be beaten for his ill rimes, crying him up, hee was rich, generous, bountiful, polite, learned, *a Mæcenas*, while as in very deede he was nothing lesse : what weeping, sighing, sorrowing, honing, complaining, kinsmen, friends, relatives, fourtieth cousins, poor relatives, lamenting for the deceased ; hypocriticall heirs, sobbing, striking their breasts (they care not if he had died a year ago) ; so many clients, dependants, flatterers, *parasites, cunning Gnathoes*, tramping on foot after the hearse, all their care is, who shall stand fairest with the successour ; he mean time (like enough) spurns them from him, spits at them, treads them under his foot, will have nought to do with any such cattle. I think him in the right : *Hæc sunt majora gravitate Heracliti. These follies are enough to give crying Heraclitus a fit of the spleene.*

# MR. H———

## A Farce,

### IN TWO ACTS,

AS IT WAS PERFORMED AT DRURY-LANE THEATRE, DECEMBER, 1806.

"Mr. H——, thou wert DAMNED. Bright shone the morning on the play-bills that announced thy appearance, and the streets were filled with the buzz of persons asking one another if they would go to see Mr. H——, and answering that they would certainly; but before night the gaiety, not of the author, but of his friends and the town, was eclipsed, for thou wert DAMNED! Hadst thou been anonymous, thou haply mightst have lived. But thou didst come to an untimely end for thy tricks, and for want of a better name to pass them off——" *Theatrical Examiner.*

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## CHARACTERS.

| | |
|---|---|
| MR. H———, | *Mr. Elliston.* |
| BELVIL, | *Mr. Bartley.* |
| LANDLORD PRY, | *Mr. Wewitzer.* |
| MELESINDA, | *Miss Mellon.* |
| MAID TO MELESINDA, | *Mrs. Harlowe.* |

Gentlemen, Ladies, Waiters, Servants, &c.

*Scene*—BATH.

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## PROLOGUE.

SPOKEN BY MR. ELLISTON.

If we have sinn'd in paring down a name,
All civil well-bred authors do the same.
Survey the columns of our daily writers—
You'll find that some Initials are great fighters.
How fierce the shock, how fatal is the jar,
When Ensign W. meets Lieutenant R.
With two stout seconds, just of their own gizzard,
Cross Captain X. and rough old General Izzard!
Letter to Letter spreads the dire alarms,
Till half the Alphabet is up in arms.
Nor with less lustre have Initials shone,
To grace the gentler annals of Crim. Con.
Where the dispensers of the public lash
Soft penance give; a letter and a dash——
Where Vice reduced in size shrinks to a failing,
And loses half her grossness by curtalling.
Faux pas are told in such a modest way,—
"The affair of Colonel B— with Mrs. A—"
You must forgive them—for what is there, say,
Which such a pliant Vowel must not grant
To such a very pressing Consonant?
Or who poetic justice dares dispute,
When, mildly melting at a lover's suit,
The wife's a Liquid, her good man a Mute?
Even in the homelier scenes of honest life,
The coarse-spun intercourse of man and wife,
Initials I am told have taken place
Of Deary, Spouse, and that old-fashioned race;
And Cabbage, ask'd by brother Snip to tea,
Replies "I'll come—but it don't rest with me—
I always leaves them things to Mrs. C."
O should this mincing fashion ever spread
From names of living heroes to the dead,
How would Ambition sigh, and hang the head,
As each loved syllable should melt away—
Her Alexander turned into Great A—
A single C. her Cæsar to express—
Her Scipio shrunk into a Roman S—
And, nick'd and dock'd to these new modes of speech,
Great Hannibal himself a Mr. H——.

# Mr. H——,

## A FARCE, IN TWO ACTS.

## ACT I.

Scene.—*A Public Room in an Inn. Landlord, Waiters, Gentlemen, &c.*

*Enter* Mr. H.

*Mr. H.* Landlord, has the man brought home my boots?

*Landlord.* Yes, Sir.

*Mr. H.* You have paid him?

*Landlord.* There is the receipt, Sir, only not quite filled up, no name, only blank—"Blank, Dr. to Zekiel Spanish for one pair of best hessians." Now, Sir, he wishes to know what name he shall put in, who he shall say "Dr."

*Mr. H.* Why, Mr. H. to be sure.

*Landlord.* So I told him, Sir; but Zekiel has some qualms about it. He says he thinks that Mr. H. only would not stand good in law.

*Mr. H.* Rot his impertinence! Bid him put in Nebuchadnezzar, and not trouble me with his scruples.

*Landlord.* I shall, Sir. [*Exit.*

*Enter a Waiter.*

*Waiter.* Sir, Squire Level's man is below, with a hare and a brace of pheasants for Mr. H.

*Mr. H.* Give the man half-a-crown, and bid him return my best respects to his master. Presents, it seems, will find me out, with any name or no name.

*Enter* 2*d Waiter.*

2*d Waiter.* Sir, the man that makes up the Directory is at the door.

*Mr. H.* Give him a shilling; that is what these fellows come for.

2*d Waiter.* He has sent up to know by what name your Honour will please to be inserted.

*Mr. H.* Zounds, fellow, I give him a shilling for leaving out my name, not for putting it in. This is one of the plaguy comforts of going anonymous. [*Exit* 2*d Waiter.*

*Enter* 3*d Waiter.*

3*d Waiter.* Two letters for Mr. H. [*Exit.*

*Mr. H.* From ladies (*opens them*). This from Melesinda, to remind me of the morning call I promised; the pretty creature positively languishes to be made Mrs. H. I believe I must indulge her (*affectedly*). This from her cousin, to bespeak me to some party, I suppose (*opening it*).—Oh, "this evening"—"Tea and cards"—(*surveying himself with complacency*). Dear H., thou art certainly a pretty fellow. I wonder what makes thee such a favourite among the ladies: I wish it may not be owing to the concealment of thy unfortunate—— pshaw!

*Enter* 4*th Waiter.*

4*th Waiter.* Sir, one Mr. Printagain is inquiring for you.

*Mr. H.* Oh, I remember, the poet; he is publishing by subscription. Give him a guinea, and tell him he may put me down.

4*th Waiter.* What name shall I tell him, Sir?

*Mr. H.* Zounds, he is a poet; let him fancy a name. [*Exit* 4*th Waiter.*

*Enter* 5*th Waiter.*

5*th Waiter.* Sir, Bartlemy the lame beggar, that you sent a private donation to last Monday, has by some accident discovered his benefactor, and is at the door waiting to return thanks.

*Mr. H.* Oh, poor fellow, who could put it into his head? Now I shall be teazed by all his tribe, when once this is known. Well, tell him I am glad I could be of any service to him, and send him away.

*5th Waiter.* I would have done so, Sir; but the object of his call now, he says, is only to know who he is obliged to.

*Mr. H.* Why, me.

*5th Waiter.* Yes, Sir.

*Mr. H.* Me, me, me; who else, to be sure?

*5th Waiter.* Yes, Sir; but he is anxious to know the name of his benefactor.

*Mr. H.* Here is a pampered rogue of a beggar, that cannot be obliged to a gentleman in the way of his profession, but he must know the name, birth, parentage, and education of his benefactor! I warrant you, next he will require a certificate of one's good behaviour, and a magistrate's licence in one's pocket, lawfully empowering so and so to——give an alms. Any thing more?

*5th Waiter.* Yes, Sir; here has been Mr. Patriot, with the county petition to sign; and Mr. Failtime, that owes so much money, has sent to remind you of your promise to bail him.

*Mr. H.* Neither of which I can do, while I have no name. Here is more of the plaguy comforts of going anonymous, that one can neither serve one's friend nor one's country. Damn it, a man had better be without a nose, than without a name. I will not live long in this mutilated, dismembered state; I will to Melesinda this instant, and try to forget these vexations. Melesinda! there is music in the name; but then, hang it! there is none in mine to answer to it. [*Exit.*

(*While* Mr. H. *has been speaking, two Gentlemen have been observing him curiously.*)

*1st Gent.* Who the devil is this extraordinary personage?

*2d Gent.* Who? why 'tis Mr. H.

*1st Gent.* Has he no more name?

*2d Gent.* None that has yet transpired. No more! why that single letter has been enough to inflame the imaginations of all the ladies in Bath. He has been here but a fortnight, and is already received into all the first families.

*1st Gent.* Wonderful! yet, nobody know who he is, or where he comes from!

*2d Gent.* He is vastly rich, gives away money as if he had infinity; dresses well, as you see; and for address, the mothers are all dying for fear the daughters should get him; and for the daughters, he may command them as absolutely as——. Melesinda, the rich heiress, 'tis thought, will carry him.

*1st Gent.* And is it possible that a mere anonymous.—

*2d Gent.* Phoo! that is the charm.—Who is he? and what is he? and what is his name? ——The man with the great nose on his face never excited more of the gaping passion of wonderment in the dames of Strasburg, than this new-comer, with the single letter to his name, has lighted up among the wives and maids of Bath: his simply having lodgings here, draws more visiters to the house than an election. Come with me to the Parade, and I will show you more of him. [*Exeunt.*

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SCENE *in the Street.*

MR. H. *walking,* BELVIL *meeting him.*

*Belvil.* My old Jamaica schoolfellow, that I have not seen for so many years? it must—it can be no other than Jack (*going up to him*). My dear Ho——

*Mr. H.* (*Stopping his mouth*). Ho——! the devil, hush.

*Belvil.* Why sure it is—

*Mr. H.* It is, it is your old friend Jack, that shall be nameless.

*Belvil.* My dear Ho——

*Mr. H.* (*Stopping him*). Don't name it.

*Belvil.* Name what?

*Mr. H.* My eurst unfortunate name. I have reasons to eoneeal it for a time.

*Belvil.* I understand you—Creditors, Jack?

*Mr. H.* No, I assure you.

*Belvil.* Snapp'd up a ward, peradventure, and the whole Chancery at your heels?

*Mr. H.* I don't use to travel with sueh cumbersome luggage.

*Belvil.* You ha'n't taken a purse?

*Mr. H.* To relieve you at once from all disgraceful conjectures, you must know, 'tis nothing but the sound of my name.

*Belvil.* Ridiculous! 'tis true yours is none of the most romantie; but what can that signify in a man?

*Mr. H.* You must understaud that I am in some credit with the ladies.

*Belvil.* With the ladies!

*Mr. H.* And truly I think not without some pretensions. My fortune—

*Belvil.* Sufficiently splendid, if I may judge from your appearauee.

*Mr. H.* My figure—

*Belvil.* Airy, gay, and imposing.

*Mr. H.* My parts—

*Belvil.* Bright.

*Mr. H.* My conversation—

*Belvil.* Equally remote from flippancy and taciturnity.

*Mr. H.* But then my name—damn my name!

*Belvil.* Childish!

*Mr. H.* Not so. Oh, Belvil, you are blest with one which sighing virgins may repeat without a blush, and for it change the paternal. But what virgin of any delicacy (and I require some in a wife) would endure to be called Mrs. ——— ?

*Belvil.* Ha, ha, ha! most absurd. Did not Clementina Falconbridge, the romantic Clementina Falconbridge, fancy Tommy Potts? and Rosabella Sweetlips sacrifice her mellifluous appellative to Jack Deady? Matilda her eousin married a Gubbins, and her sister Amelia a Clutterbuck.

*Mr. H.* Potts is tolerable, Deady is sufferable, Gubbins is bearable, and Clutterbuck is endurable, but Ho——

*Belvil.* Hush, Jack, don't betray yourself. But you are really ashamed of the family name?

*Mr. H.* Ay, and of my father that begot me, and my father's father, and all their forefathers that have borne it since the Conquest.

*Belvil.* But how do you know the women are so squeamish?

*Mr. H.* I have tried them. I tell you there is neither maiden of sixteen nor widow of sixty but would turn up their noses at it. I have been refused by nineteen virgins, twenty-nine reliets, and two old maids.

*Belvil.* That was hard indeed, Jack.

*Mr. H.* Parsons have stuck at publishing the banns, because they averred it was a heathenish name; parents have lingered their consent, because they suspeeted it was a fictitious name; and rivals have declined my challenges, because they preteuded it was an ungentlemanly naine.

*Belvil.* Ha, ha, ha! but what course do you mean to pursue?

*Mr. H.* To engage the affections of some generous girl, who will be content to take me as Mr. H.

*Belvil.* Mr. H.?

*Mr. H.* Yes, that is the name I go by here; you know one likes to be as near the truth as possible.

*Belvil.* Certainly. But what then? to get her to conseut—

*Mr. H.* To accompany me to the altar without a name——in short, to suspend her euriosity (that is all) till the moment the priest shall pronounce the irrevocable eharm, whieh makes two names one.

*Belvil.* And that name———and then she must be pleased, ha, Jack?

*Mr. H.* Exactly such a girl it has been my fortune to meet with; hark'e (*whispers*)—— (*musing*) Yet, hang it! 'tis eruel to betray her confidence.

*Belvil.* But the family name, Jack?

*Mr. H.* As you say, the family name must be perpetuated.

*Belvil.* Though it be but a homely one.

*Mr. H.* Trne; but come, I will show you the house where dwells this eredulous melting fair.

*Belvil.* Ha, ha! my old friend dwindled down to one letter. [*Exeunt.*

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Scene.—*An Apartment in* Melesinda's *House.*

Melesinda *sola, as if musing.*

*Melesinda.* H, H, H. Sure it must be something precious by its being concealed. It can't be Homer, that is a Heathen's name; nor Horatio, that is no surname; what if it be Hamlet? the Lord Hamlet—pretty, and I his poor distracted Ophelia! No, 'tis none of these; 'tis Harcourt or Hargrave, or some such sounding name, or Howard, high-born Howard, that would do; maybe it is Harley, methinks my H. resembles Harley, the feeling Harley. But I hear him; and from his own lips I will once for ever be resolved.

*Enter* Mr. H.

*Mr. H.* My dear Melesinda.

*Melesinda.* My dear H. that is all you give me power to swear allegiance to,—to be enamoured of inarticulate sounds, and call with sighs upon an empty letter. But I will know.

*Mr. H.* My dear Melesinda, press me no more for the disclosure of that, which in the face of day so soon must be revealed. Call it whim, humour, caprice, in me. Suppose I have sworn an oath, never, till the ceremony of our marriage is over, to disclose my true name.

*Melesinda.* Oh! H, H, H. I cherish here a fire of restless curiosity which consumes me. 'Tis appetite, passion, call it whim, caprice, in me. Suppose I have sworn, I must and will know it this very night.

*Mr. H.* Ungenerous Melesinda! I implore you to give me this one proof of your confidence. The holy vow once past, your H. shall not have a secret to withhold.

*Melesinda.* My H. has overcome: his Melesinda shall pine away and die, before she dare express a saucy inclination; but what shall I call you till we are married?

*Mr. H.* Call me? call me any thing, call me Love. Love! ay Love: Love will do very well.

*Melesinda.* How many syllables is it, Love?

*Mr. H.* How many? ud, that is coming to the question with a vengeance! One, two, three, four,—what does it signify how many syllables?

*Melesinda.* How many syllables, Love?

*Mr. H.* My Melesinda's mind, I had hoped, was superior to this childish curiosity.

*Melesinda.* How many letters are there in it?

[*Exit* Mr. H. *followed by* Melesinda, *repeating the question.*]

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Scene.—*A Room in the Inn.*

(*Two Waiters disputing.*)

1*st Waiter.* Sir Harbottle Hammond, you may depend upon it.

2*d Waiter.* Sir Harry Hardcastle, I tell you.

1*st Waiter.* The Hammonds of Huntingdonshire.

2*d Waiter.* The Hardcastles of Hertfordshire.

1*st Waiter.* The Hammonds.

2*d Waiter.* Don't tell me: does not Hardcastle begin with an H?

1*st Waiter.* So does Hammond, for that matter.

2*d Waiter.* Faith, so it does, if you go to spell it. I did not think of that. I begin to be of your opinion; he is certainly a Hammond.

1*st Waiter.* Here comes Susan Chambermaid· maybe she can tell.

*Enter* Susan.

*Both.* Well, Susan, have you heard anything who the strange gentleman is?

*Susan.* Haven't you heard? it's all come out! Mrs. Guesswell, the parson's widow, has been here about it. I overheard her talking in confidence to Mrs. Setter and Mrs. Pointer, and she says they were holding a sort of a *cummitty* about it.

*Both.* What? What?

*Susan.* There can't be a doubt of it, she says, what from his *figger* and the appearance he cuts, and his *sumpshous* way of living, and above all from the remarkable circumstance that his surname should begin with an H, that he must be—

*Both.* Well, well—

*Susan.* Neither more nor less than the Prince—

*Both.* Prince!

*Susan.* The Prince of Hessey-Cassel in disguise.

*Both.* Very likely, very likely.

*Susan.* Oh, there can't be a doubt on it. Mrs. Guesswell says she knows it.

1*st Waiter.* Now if we could be sure that the Prince of Hessy what-do-you-call-him was in England on his travels.

2*d Waiter.* Get a newspaper. Look in the newspapers.

*Susan.* Fiddle of the newspapers; who else can it be?

*Both.* That is very true (*gravely*).

*Enter Landlord.*

*Landlord.* Here, Susan, James, Philip, where are you all? The London coach is come in and there is Mr. Fillaside, the fat passenger, has been bawling for somebody to help him off with his boots.

(*The Chambermaid and Waiters slip out.*)

(*Solus.*) The house is turned upside down since the strange gentleman came into it. Nothing but guessing and speculating, and speculating and guessing; waiters and chambermaids getting into corners and speculating; ostlers and stable-boys speculating in the yard; I believe the very horses in the stable are speculating too, for there they stand in a musing posture, nothing for them to eat, and not seeming to care whether they have anything or no; and after all what does it signify? I hate such curious——odso, I must take this box up into his bed-room—he charged me to see to it myself;—I hate such inquisitive——I wonder what is in it—it feels heavy; *(reads)* "Leases, title-deeds, wills." Here now a man might satisfy his curiosity at once. Deeds must have names to them, so must leases and wills. But I wouldn't—no I wouldn't——it is a pretty box too—prettily dovetailed—I admire the fashion of it much. But I'd cut my fingers off, before I'd do such a dirty—what have I to do—curse the keys, how they rattle!—rattle in one's pockets—the keys and the halfpence *(takes out a bunch and plays with them)*. I wonder if any of these would fit; one might just try them, but I would not lift up the lid if they did. Oh no, what should I be the richer for knowing? *(All this time he tries the keys one by one)*. What's his name to me? a thousand names begin with an H. I hate people that are always prying, poking and prying into things,—thrusting their finger into one place—a mighty little hole this—and their keys into another. Oh Lord! little rusty fits it! but what is that to me? I wouldn't go to—no, no—but it is odd little rusty should just happen—*(While he is turning up the lid of the box,* MR. H. *enters behind him unperceived.)*

*Mr. H.* What are you about, you dog?

*Landlord.* Oh Lord, Sir! pardon; no thief, as I hope to be saved. Little Pry was always honest.

*Mr. H.* What else could move you to open that box?

*Landlord.* Sir, don't kill me, and I will confess the whole truth. This box happened to be lying—that is, I happened to be carrying this box, and I happened to have my keys out, and so—little rusty happened to fit——

*Mr. H.* So little rusty happened to fit!—and would not a rope fit that rogue's neck? I see the papers have not been moved: all is safe, but it was as well to frighten him a little (*aside*). Come, Landlord, as I think you honest, and suspect you only intended to gratify a little foolish curiosity——

*Landlord.* That was all, Sir, upon my veracity.

*Mr. H.* For this time I will pass it over. Your name is Pry, I think?

*Landlord.* Yes, Sir, Jeremiah Pry, at your service.

*Mr. H.* An apt name: you have a prying temper—I mean, some little curiosity—a sort of inquisitiveness about you.

*Landlord.* A natural thirst after knowledge you may call it, Sir. When a boy, I was never easy but when I was thrusting up the lids of some of my school-fellows' boxes,—not to steal anything, upon my honour, Sir,—only to see what was in them; have had pens stuck in my eyes for peeping through key-holes, after knowledge; could never see a cold pie with the legs dangling out at top, but my fingers were for lifting up the crust,—just to try if it were pigeon or partridge,—for no other reason in the world. Surely I think my passion for nuts was owing to the pleasure of cracking the shell to get at something concealed, more than to any delight I took in eating the kernel. In short, Sir, this appetite has grown with my growth.

*Mr. H.* You will certainly be hanged some day for peeping into some bureau or other, just to see what is in it.

*Landlord.* That is my fear, Sir. The thumps and kicks I have had for peering into parcels, and turning of letters inside out—just for curiosity! The blankets I have been made to dance in for searching parish registers for old ladies' ages,—just for curiosity! Once I was dragged through a horse-pond, only for peeping into a closet that had glass doors to it, while my Lady Bluegarters was undressing,—just for curiosity!

*Mr. H.* A very harmless piece of curiosity, truly; And now, Mr. Pry, first have the goodness to leave that box with me, and then do me the favour to carry your curiosity so far, as to inquire if my servants are within.

*Landlord.* I shall, Sir. Here, David, Jonathan,—I think I hear them coming,—shall make bold to leave you, Sir. [*Exit.*

*Mr. H.* Another tolerable specimen of the comforts of going anonymous!

*Enter two Footmen.*

1*st Footman.* You speak first.

2*d Footman.* No, you had better speak.

1*st Footman.* You promised to begin.

*Mr. H.* They have something to say to me. The rascals want their wages raised, I suppose; there is always a favour to be asked when they come smiling. Well, poor rogues, service is but a hard bargain at the best. I think I must not be close with them. Well, David—well, Jonathan.

1*st Footman.* We have served your honour faithfully——

2*d Footman.* Hope your honour won't take offence——

*Mr. H.* The old story, I suppose—wages?

1*st Footman.* That's not it, your honour.

2*d Footman.* You speak.

1*st Footman.* But if your honour would just be pleased to——

2*d Footman.* Only be pleased to——

*Mr. H.* Be quick with what you have to say, for I am in haste.

1*st Footman.* Just to——

2*d Footman.* Let us know who it is——

1*st Footman.* Who it is we have the honour to serve.

*Mr. H.* Why me, me, me; you serve me.

2*d Footman.* Yes, Sir; but we do not know who you are.

*Mr. H.* Childish curiosity! do not you serve a rich master, a gay master, an indulgent master?

1*st Footman.* Ah, Sir! the figure you make is to us, your poor servants, the principal mortification.

2*d. Footman.* When we get over a pot at the public-house, or in a gentleman's kitchen, or elsewhere, as poor servants must have their pleasures — when the question goes round, who is your master? and who do you serve? and one says, I serve Lord So-and-so, and another, I am Squire Such-a-one's footman——

1*st Footman.* We have nothing to say for it, but that we serve Mr. H.

2*d Footman.* Or Squire H.

*Mr. H.* Really you are a couple of pretty modest, reasonable personages! but I hope you will take it as no offence, gentlemen, if, upon a dispassionate review of all that you have said, I think fit not to tell you any more of my name, than I have chosen for especial purposes to communicate to the rest of the world.

1*st Footman.* Why, then, Sir, you may suit yourself.

2*d Footman.* We tell you plainly, we cannot stay.

1*st Footman.* We don't choose to serve Mr. H.

2*d Footman.* Nor any Mr. or Squire in the alphabet——

1*st Footman.* That lives in Chris-cross Row.

*Mr. H.* Go, for a couple of ungrateful, inquisitive, senseless rascals! Go hang, starve, or drown,—Rogues, to speak thus irreverently of the alphabet—I shall live to see you glad to serve old Q—to curl the wig of great S—adjust the dot of little i—stand behind the chair of X, Y, Z — wear the livery of Et-cætera—and ride behind the sulky of And-by-itself-and! [*Exit in a rage.*

END OF THE FIRST ACT.

## ACT II.

SCENE.—*A handsome Apartment well lighted, Tea, Cards, &c.—A large party of Ladies and Gentlemen; among them* MELESINDA.

1*st Lady.* I wonder when the charming man will be here.

2*d Lady.* He is a delightful creature! Such a polish——

3*d Lady.* Such an air in all that he does or says——

4*th Lady.* Yet gifted with a strong understanding——

5*th Lady.* But has your ladyship the remotest idea of what his true name is?

1*st Lady.* They say his very servants do not know it. His French valet, that has lived with him these two years——

2*d Lady.* There, Madam, I must beg leave to set you right: my coachman——

1*st Lady.* I have it from the very best authority: my footman——

2*d Lady.* Then, Madam, you have set your servants on——

1*st Lady.* No, Madam, I would scorn any such little mean ways of coming at a secret. For my part, I don't think any secret of that consequence.

2*d Lady.* That's just like me; I make a rule of troubling my head with nobody's business but my own.

*Melesinda.* But then she takes care to make everybody's business her own, and so to justify herself that way—— (*Aside.*)

1*st Lady.* My dear Melesinda, you look thoughtful.

*Melesinda.* Nothing.

2*d Lady.* Give it a name.

*Melesinda.* Perhaps it is nameless.

1*st Lady.* As the object—— Come, never blush, nor deny it, child. Bless me, what great ugly thing is that, that dangles at your bosom?

*Melesinda.* This? it is a cross: how do you like it?

2*d Lady.* A cross! Well, to me it looks for all the world like a great staring H.

(*Here a general laugh.*)

*Melesinda.* Malicious creatures! Believe me it is a cross, and nothing but a cross.

1*st Lady.* A cross, I believe, you would willingly hang at.

*Melesinda.* Intolerable spite!

(MR. H. *is announced.*)

*Enter* MR. H.

1*st Lady.* O, Mr. H. we are so glad——

2*d Lady.* We have been so dull——

3*d Lady.* So perfectly lifeless——You owe it to us, to be more than commonly entertaining.

*Mr. H.* Ladies, this is so obliging——

4*th Lady.* O, Mr. H. those ranunculas you said were dying, pretty things, they have got up——

5*th Lady.* I have worked that sprig you commended—I want you to come——

*Mr. H.* Ladies——

6*th Lady.* I have sent for that piece of music from London.

*Mr. H.* The Mozart—(*seeing* MELESINDA)—Melesinda!

*Several Ladies at once.* Nay, positively, Melesinda, you shan't engross him all to yourself.

(*While the Ladies are pressing about* MR. H., *the Gentlemen show signs of displeasure.*)

1*st Gent.* We shan't be able to edge in a word, now this coxcomb is come.

2*d Gent.* Damn him, I will affront him.

1*st Gent.* Sir, with your leave, I have a word to say to one of these ladies.

2*d Gent.* If we could be heard——

(*The Ladies pay no attention but to* MR. H.)

*Mr. H.* You see, gentlemen, how the matter stands. (*Hums an air.*) I am not my own master: positively I exist and breathe but to be agreeable to these——Did you speak?

1*st Gent.* And affects absence of mind—Puppy!

*Mr. H.* Who spoke of absence of mind; did you, Madam? How do you do, Lady Wearwell—how do? I did not see your ladyship before—what was I about to say—O—absence of mind. I am the most unhappy dog in that way, sometimes spurt out the strangest things—the most mal-à-propos—without meaning to give the least offence, upon my honour—sheer absence of mind—things I would have given the world not to have said.

1*st Gent.* Do you hear the coxcomb?

1*st Lady.* Great wits, they say——

2*d Lady.* You fine geniuses are most given——

3*d Lady.* Men of bright parts are commonly too vivacious——

*Mr. H.* But you shall hear. I was to dine the other day at a great Nabob's that must be nameless, who, between ourselves, is strongly suspected of—being very rich, that's all. John, my valet, who knows my foible, cautioned me, while he was dressing me, as he usually does where he thinks there's a danger of my committing a *lapsus*, to take care in my conversation how I made any allusion direct or indirect to presents—you understand me? I set out double charged with my fellow's consideration and my own; and, to do myself justice, behaved with tolerable circumspection for the first half-hour or so—till at last a gentleman in company, who was indulging a free vein of raillery at the expense of the ladies, stumbled upon that expression of the poet, which calls them "fair defects."

1*st Lady.* It is Pope, I believe, who says it.

*Mr. H.* No, madam; Milton. Where was I? O, "fair defects." This gave occasion to a critic in company, to deliver his opinion on the phrase—that led to an enumeration of all the various words which might have been used instead of "defect," as want, absence, poverty, deficiency, lack. This moment I (who had not been attending to the progress of the argument, as the denouement will show), starting suddenly up out of one of my reveries, by some unfortunate connexion of ideas, which the last fatal word had excited, the devil put it into my head to turn round to the Nabob, who was sitting next me, and in a very marked manner (as it seemed to the company) to put the question to him, Pray, Sir, what may be the exact value of a lack of rupees? You may guess the confusion which followed.

1*st Lady.* What a distressing circumstance!

2*d Lady.* To a delicate mind——

3*d Lady.* How embarrassing——

4*th Lady.* I declare, I quite pity you.

1*st Gent.* Puppy!

*Mr. H.* A Baronet at the table, seeing my dilemma, jogged my elbow; and a good-natured Duchess, who does everything with a grace peculiar to herself, trod on my toes at that instant: this brought me to myself, and—covered with blushes, and pitied by all the ladies—I withdrew.

1*st Lady.* How charmingly he tells a story.

2*d Lady.* But how distressing!

*Mr. H.* Lord Squandercounsel, who is my particular friend, was pleased to rally me in his inimitable way upon it next day. I shall never forget a sensible thing he said on the occasion—speaking of absence of mind, my foible—says he, my dear Hogs——

*Several Ladies.* Hogs——what—ha—

*Mr. H.* My dear Hogsflesh—my name—(*here a universal scream*)—O my cursed unfortunate tongue!—H. I mean—where was I?

1*st Lady.* Filthy—abominable!

2*d Lady.* Unutterable!

3*d Lady.* Hogs——foh!

4*th Lady.* Disgusting!

5*th Lady.* Vile!

6*th Lady.* Shocking!

1*st Lady.* Odious!

2*d Lady.* Hogs——pah!

3*d Lady.* A smelling bottle—look to Miss Melesinda. Poor thing! it is no wonder. You had better keep off from her, Mr. Hogsflesh, and not be pressing about her in her circumstances.

1*st Gent.* Good time of day to you, Mr. Hogsflesh.

2*d Gent.* The compliments of the season to you, Mr. Hogsflesh.

*Mr. H.* This is too much—flesh and blood cannot endure it.

1*st Gent.* What flesh?—hog's-flesh?

2*d Gent.* How he sets up his bristles!

*Mr. H.* Bristles!

1*st Gent.* He looks as fierce as a hog in armour.

*Mr. H.* A hog!——Madam!——(*here he severally accosts the Ladies, who by turns repel him.*)

1*st Lady.* Extremely obliged to you for your attentions; but don't want a partner.

2*d Lady.* Greatly flattered by your preference; but believe I shall remain single.

3*d Lady.* Shall always acknowledge your politeness; but have no thoughts of altering my condition.

4*th Lady.* Always be happy to respect you as a friend; but you must not look for anything further.

5*th Lady.* No doubt of your ability to make any woman happy; but have no thoughts of changing my name.

6*th Lady.* Must tell you, Sir, that if, by your insinuations, you think to prevail with me, you have got the wrong sow by the ear. Does he think any lady would go to pig with him?

*Old Lady.* Must beg you to be less particular in your addresses to me. Does he take me for a Jew, to long after forbidden meats?

*Mr. H.* I shall go mad!—to be refused by old Mother Damnable — she that's so old, nobody knows whether she was ever married or no, but passes for a maid by courtesy; her juvenile exploits being beyond the farthest stretch of tradition!—old Mother Damnable!

[*Exeunt all, either pitying or seeming to avoid him.*

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SCENE.—*The Street.*

BELVIL *and another Gentleman.*

*Belvil.* Poor Jack, I am really sorry for him. The account which you give me of his mortifying change of reception at the assembly, would be highly diverting, if it gave me less pain to hear it. With all his amusing absurdities, and amongst them not the least, a predominant desire to be thought well of by the fair sex, he has an abundant share of good-nature, and is a man of honour. Notwithstanding all that has happened, Melesinda may do worse than take him yet. But did the women resent it so deeply as you say?

*Gent.* O, intolerably—they fled him as fearfully when 'twas once blown, as a man would be avoided, who was suddenly discovered to have marks of the plague, and as fast; when before they had been ready to devour the foolishest thing he could say.

*Belvil.* Ha! ha! so frail is the tenure by which these women's favourites commonly hold their envied pre-eminence. Well, I must go find him out and comfort him. I suppose I shall find him at the inn.

*Gent.* Either there or at Melesinda's—Adieu!

[*Exeunt.*

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SCENE.—MR. H——'s *Apartment.*

*Mr. H.* (*solus.*) Was ever anything so mortifying? to be refused by old Mother Damnable!—with such parts and address,—and the little squeamish devils, to dislike me for a name, a sound.—O my cursed name! that it was something I could be revenged on! if it were alive, that I might tread upon it, or crush it, or pummel it, or kick it, or spit it out—for it sticks in my throat and will choke me.

My plaguy ancestors! if they had left me but a Van or a Mac, or an Irish O', it had been something to qualify it.—Mynheer Van Hogsflesh,—or Sawny Mac Hogsflesh,—or Sir Phelim O' Hogsflesh,—but downright blunt ———. If it had been any other name in the world, I could have borne it. If it had been the name of a beast, as Bull, Fox, Kid, Lamb, Wolf, Lion; or of a bird, as Sparrow, Hawk, Buzzard, Daw, Finch, Nightingale; or of a fish, as Sprat, Herring, Salmon; or the name of a thing, as Ginger, Hay, Wood; or of a colour, as Black, Grey, White, Green; or of a sound, as Bray; or the name of a month, as March, May; or of a place, as Barnet, Baldock, Hitchen; or the name of a coin, as Farthing, Penny, Twopenny; or of a profession, as Butcher, Baker, Carpenter, Piper, Fisher, Fletcher, Fowler, Glover; or a Jew's name, as Solomons, Isaacs, Jacobs; or a personal name, as Foot, Leg, Crookshanks, Heaviside, Sidebottom, Longbottom, Ramsbottom, Winterbottom; or a long name, as Blanchenhagen, or Blanchenhausen; or a short name, as Crib, Crisp, Crips, Tag, Trot, Tub, Phips, Padge, Papps, or Prig, or Wig, or Pip, or Trip; Trip had been something, but Ho——. (*Walks about in great agitation—recovering his calmness a little, sits down.*)

Farewell the most distant thoughts of marriage; the finger-circling ring, the purity-figuring glove, the envy-pining bridemaids, the wishing parson, and the simpering clerk. Farewell the ambiguous blush-raising joke,

the titter-provoking pun, the morning-stirring drum.—No son of mine shall exist, to bear my ill-fated name. No nurse come chuckling, to tell me it is a boy. No midwife, leering at me from under the lids of professional gravity. I dreamed of caudle.—(*Sings in a melancholy tone.*) Lullaby, Lullaby, — hush-a-by-baby — how like its papa it is!—(*makes motions as if he was nursing.*) And then, when grown up, "Is this your son, Sir?" "Yes, Sir, a poor copy of me, a sad young dog,—just what his father was at his age,—I have four more at home." Oh! oh! oh!

*Enter Landlord.*

*Mr. H.* Landlord, I must pack up to-night; you will see all my things got ready.

*Landlord.* Hope your Honour does not intend to quit the Blue Boar,—sorry anything has happened.

*Mr. H.* He has heard it all.

*Landlord.* Your Honour has had some mortification, to be sure, as a man may say; you have brought your pigs to a fine market.

*Mr. H.* Pigs!

*Landlord.* What then? take old Pry's advice, and never mind it. Don't scorch your crackling for 'em, Sir.

*Mr. H.* Scorch my crackling! a queer phrase; but I suppose he don't mean to affront me.

*Landlord.* What is done can't be undone; you can't make a silken purse out of a sow's ear.

*Mr. H.* As you say, Landlord, thinking of a thing does but augment it.

*Landlord.* Does but *hogment* it, indeed, Sir.

*Mr. H. Hogment* it! damn it, I said augment it.

*Landlord.* Lord, Sir, 'tis not everybody has such gift of fine phrases as your Honour, that can lard his discourse—

*Mr. H.* Lard!

*Landlord.* Suppose they do smoke you—

*Mr. H.* Smoke me!

*Landlord.* One of my phrases; never mind my words, Sir, my meaning is good. We all mean the same thing, only you express yourself one way, and I another, that's all. The meaning the same; it is all pork.

*Mr. H.* That's another of your phrases, I presume. (*Bell rings, and the Landlord called for.*)

*Landlord.* Anon, anon.

*Mr. H.* O, I wish I were anonymous.

[*Exeunt several ways.*

SCENE—*Melesinda's Apartment.*

MELESINDA *and Maid.*

*Maid.* Lord, Madam! before I'd take on as you do about a foolish—what signifies a name? Hogs—Hogs—what is it—is just as good as any other, for what I see.

*Melesinda.* Ignorant creature! yet she is perhaps blest in the absence of those ideas, which, while they add a zest to the few pleasures which fall to the lot of superior natures to enjoy, doubly edge the——

*Maid.* Superior natures! a fig! If he's hog by name he's not hog by nature, that don't follow—his name don't make him anything, does it? He don't grunt the more for it, nor squeak, that ever I hear: he likes his victuals out of a plate, as other Christians do; you never see him go to the trough——

*Melesinda.* Unfeeling wretch! yet possibly her intentions ——

*Maid.* For instance, Madam, my name is Finch—Betty Finch. I don't whistle the more for that, nor long after canary-seed while I can get good wholesome mutton—no, nor you can't catch me by throwing salt on my tail. If you come to that, hadn't I a young man used to come after me, they said courted me—his name was Lion, Francis Lion, a tailor; but though he was fond enough of me, for all that, he never offered to eat me.

*Melesinda.* How fortunate that the discovery has been made before it was too late! Had I listened to his deceits, and, as the perfidious man had almost persuaded me, precipitated myself into an inextricable engagement before ——

*Maid.* No great harm, if you had. You'd only have bought a pig in a poke—and what then? Oh, here he comes creeping——

*Enter* MR. H. *abject.*

Go to her, Mr. Hogs—Hogs—Hogsbristles, what's your name? Don't be afraid, man—don't give it up—she's not crying—only *summat* has made her eyes red—she has got a sty in her eye, I believe—(*going*).

*Melesinda.* You are not going, Betty?

*Maid.* O, Madam, never mind me—I shall be back in the twinkling of a pig's whisker, as they say. [*Exit.*

*Mr. H.* Melesinda, you behold before you a wretch who would have betrayed your confi-

dence—but it was love that prompted him; who would have trick'd you, by an unworthy concealment, into a participation of that disgrace which a superficial world has agreed to attach to a name—but with it you would have shared a fortune not contemptible, and a heart—but 'tis over now. That name he is content to bear alone—to go where the persecuted syllables shall be no more heard, or excite no meaning—some spot where his native tongue has never penetrated, nor any of his countrymen have landed, to plant their unfeeling satire, their brutal wit, and national ill manners—where no Englishmen—(*Here* MELESINDA, *who has been ponting during this speech, fetches a deep sigh*). Some yet undiscovered Otaheite, where witless, unapprehensive savages shall innocently pronounce the ill-fated sounds, and think them not inharmonious.

*Melesinda.* Oh!

*Mr. H.* Who knows but among the female natives might be found——

*Melesinda.* Sir! (*raising her head.*)

*Mr. H.* One who would be more kind than —some Oberea—Queen Oberea.

*Melesinda.* Oh!

*Mr. H.* Or what if I were to seek for proofs of reciprocal esteem among unprejudiced African maids, in Monomotopa?

*Enter Servant.*

*Servant.* Mr. Belvil. [*Exit.*

*Enter* BELVIL.

*Mr. H.* Monomotopa (*musing*).

*Belvil.* Heyday, Jack! what means this mortified face? nothing has happened, I hope, between this lady and you? I beg pardon, Madam, but understanding my friend was with you, I took the liberty of seeking him here. Some little difference possibly which a third person can adjust—not a word. Will you, Madam, as this gentleman's friend, suffer me to be the arbitrator—strange—hark'ee, Jack, nothing has come out, has there? you understand me. Oh, I guess how it is—somebody has got at your secret, you hav'n't blabbed it yourself, have you? ha! ha! ha! I could find in my heart—Jack, what would you give me if I should relieve you?

*Mr. H.* No power of man can relieve me (*sighs*); but it must lie at the root, gnawing at the root—here it will lie.

*Belvil.* No power of man? not a common man, I grant you: for instance, a subject—it's out of the power of any subject.

*Mr. H.* Gnawing at the root—there it will lie.

*Belvil.* Such a thing has been known as a name to be changed; but not by a subject—(*shows a Gazette.*)

*Mr. H.* Gnawing at the root—(*suddenly snatches the paper out of* BELVIL'S *hand*)—ha! pish! nonsense! give it me—what! (*reads*) promotions, bankrupts—a great many bankrupts this week—there it will lie. (*Lays it down, takes it up again, and reads.*) "The King has been graciously pleased"—gnawing at the root—"graciously pleased to grant unto John Hogsflesh"—the devil—"Hogsflesh, Esq. of Sty Hall, in the county of Hants, his royal licence and authority"—O Lord! O Lord!—"that he and his issue"—me and my issue—"may take and use the surname and arms of Bacon"—Bacon, the surname and arms of Bacon—"in pursuance of an injunction contained in the last will and testament of Nicholas Bacon, Esq. his late uncle, as well as out of grateful respect to his memory:"—grateful respect! poor old soul——here's more—"and that such arms may be first duly exemplified"—they shall, I will take care of that—"according to the laws of arms, and recorded in the Herald's Office."

*Belvil.* Come, Madam, give me leave to put my own interpretation upon your silence, and to plead for my friend, that now that only obstacle which seemed to stand in the way of your union is removed, you will suffer me to complete the happiness which my news seems to have brought him, by introducing him with a new claim to your favour, by the name of Mr. Bacon. (*Takes their hands and joins them, which* MELESINDA *seems to give consent to with a smile.*)

*Mr. H.* Generous Melesinda! my dear friend —"he and his issue," me and my issue!—O Lord!—

*Belvil.* I wish you joy, Jack, with all my heart.

*Mr. H.* Bacon, Bacon, Bacon—how odd it sounds! I could never be tired of hearing it. There was Lord Chancellor Bacon. Methinks I have some of the Verulam blood in me already—Methinks I could look through Nature

—there was Friar Bacon, a conjuror—I feel as if I could conjure too——

*Enter a Servant.*

*Servant.* Two young ladies and an old lady are at the door, inquiring if you see company, Madam.

*Mr. H.* "Surname and arms"—

*Melesinda.* Show them up.—My dear Mr. Bacon, moderate your joy.

*Enter three Ladies, being part of those who were at the Assembly.*

1*st Lady.* My dear Melesinda, how do you do?

2*d Lady.* How do you do? We have been so concerned for you——

*Old Lady.* We have been so concerned—(*seeing him*)—Mr. Hogsflesh——

*Mr. H.* There's no such person—nor there never was—nor 'tis not fit there should be—"surname and arms"——

*Belvil.* It is true what my friend would express; we have been all in a mistake, ladies. Very true, the name of this gentleman was what you call it, but it is so no longer. The succession to the long-contested Bacon estate is at length decided, and with it my friend succeeds to the name of his deceased relative.

*Mr. H.* "His Majesty has been graciously pleased"—

1*st Lady.* I am sure we all join in hearty congratulation——(*sighs*).

2*d Lady.* And wish you joy with all our hearts——(*heigh ho!*)

*Old Lady.* And hope you will enjoy the name and estate many years——(*cries*).

*Belvil.* Ha! ha! ha! mortify them a little, Jack.

1*st Lady.* Hope you intend to stay——

2*d Lady.* With us some time——

*Old Lady.* In these parts——

*Mr. H.* Ladies, for your congratulations I thank you; for the favours you have lavished on me, and in particular for this lady's (*turning to the old Lady*) good opinion, I rest your debtor. As to any future favours—(*accosts them severally in the order in which he was refused by them at the assembly*)—Madam, shall always acknowledge your politeness; but at present, you see, I am engaged with a partner. Always be happy to respect you as a friend, but you must not look for anything further. Must beg of you to be less particular in your addresses to me. Ladies all, with this piece of advice, of Bath and you

Your ever grateful servant takes his leave.
Lay your plans surer when you plot to grieve;
See, while you kindly mean to mortify
Another, the wild arrow do not fly
And gall yourself. For once you've been mistaken;
Your shafts have miss'd their aim—Hogsflesh has saved his Bacon.

THE END.

THE

# ESSAYS OF ELIA.

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# ELIA.

## THE SOUTH-SEA HOUSE.

Reader, in thy passage from the Bank—where thou hast been receiving thy half-yearly dividends (supposing thou art a lean annuitant like myself)—to the Flower Pot, to secure a place for Dalston, or Shacklewell, or some other thy suburban retreat northerly,—didst thou never observe a melancholy-looking, handsome, brick and stone edifice, to the left—where Threadneedle-street abuts upon Bishopsgate? I dare say thou hast often admired its magnificent portals ever gaping wide, and disclosing to view a grave court, with cloisters, and pillars, with few or no traces of goers-in or comers-out—a desolation something like Balclutha's.*

This was once a house of trade,—a centre of busy interests. The throng of merchants was here—the quick pulse of gain—and here some forms of business are still kept up, though the soul be long since fled. Here are still to be seen stately porticos; imposing staircases, offices roomy as the state apartments in palaces—deserted, or thinly peopled with a few straggling clerks; the still more sacred interiors of court and committee-rooms, with venerable faces of beadles, door-keepers—directors seated in form on solemn days (to proclaim a dead dividend), at long worm-eaten tables, that have been mahogany, with tarnished gilt-leather coverings, supporting massy silver inkstands long since dry;—the oaken wainscots hung with pictures of deceased governors and sub-governors, of queen Anne, and the two first monarchs of the Brunswick dynasty;—huge charts, which subsequent discoveries have antiquated; dusty maps of Mexico, dim as dreams,—and soundings of the Bay of Panama! The long passages hung with buckets, appended, in idle row, to walls, whose substance might defy any, short of the last, conflagration:—with vast ranges of cellarage under all, where dollars and pieces-of-eight once lay, an "unsunned heap," for Mammon to have solaced his solitary heart withal,—long since dissipated, or scattered into air at the blast of the breaking of that famous Bubble.——

Such is the South-Sea House. At least, such it was forty years ago, when I knew it,—a magnificent relic! What alterations may have been made in it since, I have had no opportunities of verifying. Time, I take for granted, has not freshened it. No wind has resuscitated the face of the sleeping waters. A thicker crust by this time stagnates upon it. The moths, that were then battening upon its obsolete ledgers and day-books, have rested from their depredations, but other light generations have succeeded, making fine fretwork among their single and double entries. Layers of dust have accumulated (a superfœtation of dirt!) upon the old layers, that seldom used to be disturbed, save by some curious finger, now

* I passed by the walls of Balclutha, and they were desolate.—Ossian.

and then, inquisitive to explore the mode of book-keeping in Queen Anne's reign ; or, with less hallowed curiosity, seeking to unveil some of the mysteries of that tremendous HOAX, whose extent the petty peculators of our day look back upon with the same expression of incredulous admiration, and hopeless ambition of rivalry, as would become the puny face of modern conspiracy contemplating the Titan size of Vaux's superhuman plot.

Peace to the manes of the BUBBLE ! Silence and destitution are upon thy walls, proud house, for a memorial !

Situated as thou art, in the very heart of stirring and living commerce,—amid the fret and fever of speculation—with the Bank, and the 'Change, and the India-house about thee, in the hey-day of present prosperity, with their important faces, as it were, insulting thee, their *poor neighbour out of business* — to the idle and merely contemplative,—to such as me, old house ! there is a charm in thy quiet :—a cessation—a coolness from business—an indolence almost cloistral—which is delightful ! With what reverence have I paced thy great bare rooms and courts at eventide ! They spoke of the past :—the shade of some dead accountant, with visionary pen in ear, would flit by me, stiff as in life. Living accounts and accountants puzzle me. I have no skill in figuring. But thy great dead tomes, which scarce three degenerate clerks of the present day could lift from their enshrining shelves—with their old fantastic flourishes, and decorative rubric interlacings—their sums in triple columniations, set down with formal superfluity of ciphers—with pious sentences at the beginning, without which our religious ancestors never ventured to open a book of business, or bill of lading—the costly vellum covers of some of them almost persuading us that we are got into some *better library*, — are very agreeable and edifying spectacles. I can look upon these defunct dragons with complacency. Thy heavy odd-shaped ivory-handled pen-knives (our ancestors had everything on a larger scale than we have hearts for) are as good as anything from Herculaneum. The pounce-boxes of our days have gone retrograde.

The very clerks which I remember in the South Sea House—I speak of forty years back —had an air very different from those in the public offices that I have had to do with since. They partook of the genius of the place !

They were mostly (for the establishment did not admit of superfluous salaries) bachelors. Generally (for they had not much to do) persons of a curious and speculative turn of mind. Old-fashioned, for a reason mentioned before. Humourists, for they were of all descriptions ; and, not having been brought together in early life (which has a tendency to assimilate the members of corporate bodies to each other), but, for the most part, placed in this house in ripe or middle age, they necessarily carried into it their separate habits and oddities, unqualified, if I may so speak, as into a common stock Hence they formed a sort of Noah's ark. Odd fishes. A lay-monastery. Domestic retainers in a great house, kept more for show than use. Yet pleasant fellows, full of chat—and not a few among them had arrived at considerable proficiency on the German flute.

The cashier at that time was one Evans, a Cambro-Briton. He had something of the choleric complexion of his countrymen stamped on his visage, but was a worthy sensible man at bottom. He wore his hair, to the last, powdered and frizzed out, in the fashion which I remember to have seen in caricatures of what were termed, in my young days, *Maccaronies*. He was the last of that race of beaux. Melancholy as a gib-cat over his counter all the forenoon, I think I see him, making up his cash (as they call it) with tremulous fingers, as if he feared every one about him was a defaulter ; in his hypochondry ready to imagine himself one ; haunted, at least, with the idea of the possibility of his becoming one; his tristful visage clearing up a little over his roast neck of veal at Anderton's at two (where his picture still hangs, taken a little before his death by desire of the master of the coffee-house, which he had frequented for the last five-and-twenty years), but not attaining the meridian of its animation till evening brought on the hour of tea and visiting. The simultaneous sound of his well-known rap at the door with the stroke of the clock announcing six, was a topic of never-failing mirth in the families which this dear old bachelor gladdened with his presence. Then was his *forte*, his glorified hour ! How would he chirp, and expand, over a muffin ! How would he dilate into secret history ! His

countryman, Pennant himself, in particular, could not be more eloquent than he in relation to old and new London—the site of old theatres, churches, streets gone to decay—where Rosamond's Pond stood—the Mulberry-gardens—and the Conduit in Cheap—with many a pleasant anecdote, derived from paternal tradition, of those grotesque figures which Hogarth has immortalized in his picture of *Noon*,—the worthy descendants of those heroic confessors, who, flying to this country, from the wrath of Louis the Fourteenth and his dragoons, kept alive the flame of pure religion in the sheltering obscurities of Hog-lane, and the vicinity of the Seven Dials!

Deputy, under Evans, was Thomas Tame. He had the air and stoop of a nobleman. You would have taken him for one, had you met him in one of the passages leading to Westminster-hall. By stoop, I mean that gentle bending of the body forwards, which, in great men, must be supposed to be the effect of an habitual condescending attention to the applications of their inferiors. While he held you in converse, you felt strained to the height in the colloquy. The conference over, you were at leisure to smile at the comparative insignificance of the pretensions which had just awed you. His intellect was of the shallowest order. It did not reach to a saw or a proverb. His mind was in its original state of white paper. A sucking-babe might have posed him. What was it then? Was he rich? Alas, no! Thomas Tame was very poor. Both he and his wife looked outwardly gentlefolks, when I fear all was not well at all times within. She had a neat meagre person, which it was evident she had not sinned in over-pampering; but in its veins was noble blood. She traced her descent, by some labyrinth of relationship, which I never thoroughly understood,—much less can explain with any heraldic certainty at this time of day,—to the illustrious, but unfortunate house of Derwentwater. This was the secret of Thomas's stoop. This was the thought—the sentiment—the bright solitary star of your lives,—ye mild and happy pair,—which cheered you in the night of intellect, and in the obscurity of your station! This was to you instead of riches, instead of rank, instead of glittering attainments: and it was worth them altogether. You insulted none with it; but, while you wore it as a piece of defensive armour only, no insult likewise could reach you through it. *Decus et solamen.*

Of quite another stamp was the then accountant, John Tipp. He neither pretended to high blood, nor, in good truth, cared one fig about the matter. He "thought an accountant the greatest character in the world, and himself the greatest accountant in it." Yet John was not without his hobby. The fiddle relieved his vacant hours. He sang, certainly, with other notes than to the Orphean lyre. He did, indeed, scream and scrape most abominably. His fine suite of official rooms in Threadneedle-street, which, without anything very substantial appended to them, were enough to enlarge a man's notions of himself that lived in them, (I know not who is the occupier of them now,) resounded fortnightly to the notes of a concert of "sweet breasts," as our ancestors would have called them, culled from club-rooms and orchestras—chorus singers—first and second violoncellos—double basses—and clarionets—who ate his cold mutton, and drank his punch, and praised his ear. He sate like Lord Midas among them. But at the desk Tipp was quite another sort of creature. Thence all ideas, that were purely ornamental, were banished. You could not speak of anything romantic without rebuke. Politics were excluded. A newspaper was thought too refined and abstracted. The whole duty of man consisted in writing off dividend warrants. The striking of the annual balance in the company's books (which, perhaps, differed from the balance of last year in the sum of 25*l.* 1*s.* 6*d.*) occupied his days and nights for a month previous. Not that Tipp was blind to the deadness of *things* (as they call them in the city) in his beloved house, or did not sigh for a return of the old stirring days when South Sea hopes were young—(he was indeed equal to the wielding of any the most intricate accounts of the most flourishing company in these or those days):—but to a genuine accountant the difference of proceeds is as nothing. The fractional farthing is as dear to his heart as the thousands which stand before it. He is the true actor, who, whether his part be a prince or a peasant, must act it with like intensity. With Tipp form was everything. His life was formal. His actions seemed ruled with a ruler. His pen was not less erring than his heart.

He made the best executor in the world; he was plagued with incessant executorships accordingly, which excited his spleen and soothed his vanity in equal ratios. He would swear (for Tipp swore) at the little orphans, whose rights he would guard with a tenacity like the grasp of the dying hand, that commended their interests to his protection. With all this there was about him a sort of timidity—(his few enemies used to give it a worse name)—a something which, in reverence to the dead, we will place, if you please, a little on this side of the heroic. Nature certainly had been pleased to endow John Tipp with a sufficient measure of the principle of self-preservation. There is a cowardice which we do not despise, because it has nothing base or treacherous in its elements; it betrays itself, not you: it is mere temperament; the absence of the romantic and the enterprising; it sees a lion in the way, and will not, with Fortinbras, "greatly find quarrel in a straw," when some supposed honour is at stake. Tipp never mounted the box of a stage-coach in his life; or leaned against the rails of a balcony; or walked upon the ridge of a parapet; or looked down a precipice; or let off a gun; or went upon a water-party; or would willingly let you go, if he could have helped it: neither was it recorded of him, that for lucre, or for intimidation, he ever forsook friend or principle.

Whom next shall we summon from the dusty dead, in whom common qualities become uncommon? Can I forget thee, Henry Man, the wit, the polished man of letters, the *author*, of the South Sea House? who never enteredst thy office in a morning, or quittedst it in midday—(what didst *thou* in an office?)—without some quirk that left a sting! Thy gibes and thy jokes are now extinct, or survive but in two forgotten volumes, which I had the good fortune to rescue from a stall in Barbican, not three days ago, and found thee terse, fresh, epigrammatic, as alive. Thy wit is a little gone by in these fastidious days—thy topics are staled by the "new-born gauds" of the time: —but great thou used to be in Public Ledgers, and in Chronicles, upon Chatham, and Shelburne, and Rockingham, and Howe, and Burgoyne, and Clinton, and the war which ended in the tearing from Great Britain her rebellious colonies,—and Keppel, and Wilkes, and Sawbridge, and Bull, and Dunning, and Pratt, and Richmond,—and such small politics.——

A little less facetious, and a great deal more obstreperous, was fine rattling, rattle-headed Plumer. He was descended,—not in a right line, reader, (for his lineal pretensions, like his personal, favoured a little of the sinister bend,) from the Plumers of Hertfordshire. So tradition gave him out; and certain family features not a little sanctioned the opinion. Certainly old Walter Plumer (his reputed author) had been a rake in his days, and visited much in Italy, and had seen the world. He was uncle, bachelor-uncle to the fine old whig still living, who has represented the county in so many successive parliaments, and has a fine old mansion near Ware. Walter flourished in George the Second's days, and was the same who was summoned before the House of Commons about a business of franks, with the old Duchess of Marlborough. You may read of it in Johnson's Life of Cave. Cave came off cleverly in that business. It is certain our Plumer did nothing to discountenance the rumour. He rather seemed pleased whenever it was, with all gentleness, insinuated. But, besides his family pretensions, Plumer was an engaging fellow, and sang gloriously.——

Not so sweetly sang Plumer as thou sangest, mild, child-like, pastoral M——; a flute's breathing less divinely whispering than thy Arcadian melodies, when, in tones worthy of Arden, thou didst chant that song sung by Amiens to the banished Duke, which proclaims the winter wind more lenient than for a man to be ungrateful. Thy sire was old surly M——, the unapproachable church-warden of Bishopsgate. He knew not what he did, when he begat thee, like spring, gentle offspring of blustering winter:—only unfortunate in thy ending, which should have been mild, conciliatory, swan-like.——

Much remains to sing. Many fantastic shapes rise up, but they must be mine in private:—already I have fooled the reader to the top of his bent;—else could I omit that strange creature Woollett, who existed in trying the question, and *bought litigations?*—and still stranger, inimitable, solemn Hepworth, from whose gravity Newton might have deduced the law of gravitation. How profoundly would he

nib a pen—with what deliberation would he wet a wafer !——

But it is time to close—night's wheels are rattling fast over me—it is proper to have done with this solemn mockery.

Reader, what if I have been playing with thee all this while?—peradventure the very *names*, which I have summoned up before thee, are fantastic—insubstantial—like Henry Pimpernel, and old John Naps of Greece:——

Be satisfied that something answering to them has had a being. Their importance is from the past.

## OXFORD IN THE VACATION.

Casting a preparatory glance at the bottom of this article—as the wary connoisseur in prints, with cursory eye, (which, while it reads, seems as though it read not,) never fails to consult the *quis sculpsit* in the corner, before he pronounces some rare piece to be a Vivares, or a Woollet——methinks I hear you exclaim, Reader, *Who is Elia?*

Because in my last I tried to divert thee with some half-forgotten humours of some old clerks defunct, in an old house of business, long since gone to decay, doubtless you have already set me down in your mind as one of the self-same college——a votary of the desk—a notched and cropt scrivener—one that sucks his sustenance, as certain sick people are said to do, through a quill.

Well, I do agnize something of the sort. I confess that it is my humour, my fancy—in the fore-part of the day, when the mind of your man of letters requires some relaxation—(and none better than such as at first sight seems most abhorrent from his beloved studies)—to while away some good hours of my time in the contemplation of indigos, cottons, raw silks, piece-goods, flowered or otherwise. In the first place * * * * * * and then it sends you home with such increased appetite to your books * * * * not to say, that your outside sheets, and waste wrappers of foolscap, do receive into them, most kindly and naturally, the impression of sonnets, epigrams, *essays*—so that the very parings of a counting-house are, in some sort, the settings up of an author. The enfranchised quill, that has plodded all the morning among the cart-ruts of figures and ciphers, frisks and curvets so at its ease over the flowery carpet-ground of a midnight dissertation.—It feels its promotion. * * * * * So that you see, upon the whole, the literary dignity of *Elia* is very little, if at all, compromised in the condescension.

Not that, in my anxious detail of the many commodities incidental to the life of a public office, I would be thought blind to certain flaws, which a cunning carper might be able to pick in this Joseph's vest. And here I must have leave, in the fulness of my soul, to regret the abolition, and doing-away-with altogether, of those consolatory interstices, and sprinklings of freedom, through the four seasons,—the *red-letter days*, now become, to all intents and purposes, *dead-letter days*. There was Paul, and Stephen, and Barnabas—

Andrew and John, men famous in old times

—we were used to keep all their days holy, as long back as I was at school at Christ's. I remember their effigies, by the same token, in the old Basket Prayer Book. There hung Peter in his uncasy posture——holy Bartlemy in the troublesome act of flaying, after the famous Marsyas by Spagnoletti.——I honoured them all, and could almost have wept the defalcation of Iscariot—so much did we love to keep holy memories sacred:—only methought I a little grudged at the coalition of the *better Jude* with Simon—clubbing (as it were) their sanctities together, to make up one poor gaudy-day between them—as an economy unworthy of the dispensation.

These were bright visitations in a scholar's and a clerk's life—"far off their coming shone."—I was as good as an almanac in those days. I could have told you such a saint's-day falls out next week, or the week after. Peradven-

ture the Epiphany, by some periodical infelicity, would, once in six years, merge in a Sabbath. Now am I little better than one of the profane. Let me not be thought to arraign the wisdom of my civil superiors, who have judged the further observation of these holy tides to be papistical, superstitious. Only in a custom of such long standing, methinks, if their Holinesses the Bishops had, in decency, been first sounded——but I am wading out of my depths. I am not the man to decide the limits of civil and ecclesiastical authority—— I am plain Elia—no Selden, nor Archbishop Usher—though at present in the thick of their books, here in the heart of learning, under the shadow of the mighty Bodley.

I can here play the gentleman, enact the student. To such a one as myself, who has been defrauded in his young years of the sweet food of academic institution, nowhere is so pleasant, to while away a few idle weeks at, as one or other of the Universities. Their vacation, too, at this time of the year, falls in so pat with *ours*. Here I can take my walks unmolested, and fancy myself of what degree or standing I please. I seem admitted *ad eundem*. I fetch up past opportunities. I can rise at the chapel-bell, and dream that it rings for *me*. In moods of humility I can be a Sizar, or a Servitor. When the peacock vein rises, I strut a Gentleman Commoner. In graver moments, I proceed Master of Arts. Indeed I do not think I am much unlike that respectable character. I have seen your dim-eyed vergers, and bed-makers in spectacles, drop a bow or a curtsy, as I pass, wisely mistaking me for something of the sort. I go about in black, which favours the notion. Only in Christ Church reverend quadrangle, I can be content to pass for nothing short of a Seraphic Doctor.

The walks at these times are so much one's own,—the tall trees of Christ's, the groves of Magdalen! The halls deserted, and with open doors inviting one to slip in unperceived, and pay a devoir to some Founder, or noble or royal Benefactress (that should have been ours), whose portrait seems to smile upon their over-looked beadsman, and to adopt me for their own. Then, to take a peep in by the way at the butteries, and sculleries, redolent of antique hospitality: the immense caves of kitchens, kitchen fire-places, cordial recesses; ovens whose first pies were baked four centuries ago; and spits which have cooked for Chaucer! Not the meanest minister among the dishes but is hallowed to me through his imagination, and the Cook goes forth a Manciple.

Antiquity! thou wondrous charm, what art thou? that, being nothing, art everything! When thou *wert*, thou wert not antiquity—then thou wert nothing, but hadst a remoter *antiquity*, as thou calledst it, to look back to with blind veneration; thou thyself being to thyself flat, jejune, *modern!* What mystery lurks in this retroversion? or what half Januses* are we, that cannot look forward with the same idolatry with which we for ever revert! The mighty future is as nothing, being everything! the past is everything, being nothing!

What were thy *dark ages?* Surely the sun rose as brightly then as now, and man got him to his work in the morning. Why is it we can never hear mention of them without an accompanying feeling, as though a palpable obscure had dimmed the face of things, and that our ancestors wandered to and fro groping!

Above all thy rarities, old Oxenford, what do most arride and solace me, are thy repositories of mouldering learning, thy shelves——

What a place to be in is an old library! It seems as though all the souls of all the writers, that have bequeathed their labours to these Bodleians, were reposing here, as in some dormitory, or middle state. I do not want to handle, to profane the leaves, their winding-sheets. I could as soon dislodge a shade. I seem to inhale learning, walking amid their foliage; and the odour of their old moth-scented coverings is fragrant as the first bloom of those sciential apples which grew amid the happy orchard.

Still less have I curiosity to disturb the elder repose of MSS. Those *variæ lectiones*, so tempting to the more crudite palates, do but disturb and unsettle my faith. I am no Herculanean raker. The credit of the three witnesses might have slept unimpeached for me. I leave these curiosities to Porson, and to G. D.—whom, by the way, I found busy as a moth over some rotten archive, rummaged out of some seldom-explored press, in a nook at Oriel. With long poring, he is grown

* Januses of one face.—Sir Thomas Browne.

almost into a book. He stood as passive as one by the side of the old shelves. I longed to new-coat him in russia, and assign him his place. He might have mustered for a tall Scapula.

D. is assiduous in his visits to these seats of learning. No inconsiderable portion of his moderate fortune, I apprehend, is consumed in journeys between them and Clifford's-inn ——where, like a dove on the asp's nest, he has long taken up his unconscious abode, amid an incongruous assembly of attorneys, attorneys' clerks, apparitors, promoters, vermin of the law, among whom he sits "in calm and sinless peace." The fangs of the law pierce him not —the winds of litigation blow over his humble chambers—the hard sheriff's officer moves his hat as he passes—legal nor illegal discourtesy touches him—none thinks of offering violence or injustice to him—you would as soon "strike an abstract idea."

D. has been engaged, he tells me, through a course of laborious years, in an investigation into all curious matter connected with the two Universities; and has lately lit upon a MS. collection of charters, relative to C——, by which he hopes to settle some disputed points —particularly that long controversy between them as to priority of foundation. The ardour with which he engages in these liberal pursuits, I am afraid, has not met with all the encouragement it deserved, either here, or at C——. Your caputs, and heads of colleges, care less than anybody else about these questions.—Contented to suck the milky fountains of their Alma Maters, without inquiring into the venerable gentlewomen's years, they rather hold such curiosities to be impertinent—unreverend. They have their good glebe lands *in manu*, and care not much to rake into the title deeds. I gather at least so much from other sources, for D. is not a man to complain.

D. started like an unbroke heifer, when I interrupted him. *A priori* it was not very probable that we should have met in Oriel. But D. would have done the same, had I accosted him on the sudden in his own walks in Clifford's inn, or in the Temple. In addition to a provoking short-sightedness (the effect of late studies and watchings at the midnight oil) D. is the most absent of men. He made a call the other morning at our friend M.'s in Bedford-square; and, finding nobody at home, was ushered into the hall, where, asking for pen and ink, with great exactitude of purpose he enters me his name in the book—which ordinarily lies about in such places, to record the failures of the untimely or unfortunate visitor — and takes his leave with many ceremonies, and professions of regret. Some two or three hours after, his walking destinies returned him into the same neighbourhood again, and again the quiet image of the fire-side circle at M.'s—Mrs. M. presiding at it like a Queen Lar, with pretty A. S. at her side—striking irresistibly on his fancy, he makes another call (forgetting that they were "certainly not to return from the country before that day week"), and disappointed a second time, inquires for pen and paper as before: again the book is brought, and in the line just above that in which he is about to print his second name (his re-script)—his first name (scarce dry) looks out upon him like another Sosia, or as if a man should suddenly encounter his own duplicate!—The effect may be conceived. D. made many a good resolution against any such lapses in future. I hope he will not keep them too rigorously.

For with G. D.—to be absent from the body, is sometimes (not to speak it profanely) to be present with the Lord. At the very time when, personally encountering thee, he passes on with no recognition——or, being stopped, starts like a thing surprised—at that moment, reader, he is on Mount Tabor—or Parnassus—or co-sphered with Plato—or, with Harrington, framing "immortal commonwealths"—devising some plan of amelioration to thy country, or thy species —— peradventure meditating some individual kindness or courtesy, to be done to *thee thyself*, the returning consciousness of which made him to start so guiltily at thy obtruded personal presence.

D. is delightful anywhere, but he is at the best in such places as these. He cares not much for Bath. He is out of his element at Buxton, at Scarborough, or Harrowgate. The Cam and the Isis are to him "better than all the waters of Damascus." On the Muses' hill he is happy, and good, as one of the Shepherds on the Delectable Mountains; and when he goes about with you to show you the halls and colleges, you think you have with you the Interpreter at the House Beautiful.

## CHRIST'S HOSPITAL FIVE-AND-THIRTY YEARS AGO.

In Mr. Lamb's "Works," published a year or two since, I find a magnificent eulogy on my old school *, such as it was, or now appears to him to have been, between the years 1782 and 1789. It happens, very oddly, that my own standing at Christ's was nearly corresponding with his; and, with all gratitude to him for his enthusiasm for the cloisters, I think he has contrived to bring together whatever can be said in praise of them, dropping all the other side of the argument most ingeniously.

I remember L. at school; and can well recollect that he had some peculiar advantages, which I and others of his schoolfellows had not. His friends lived in town, and were near at hand; and he had the privilege of going to see them, almost as often as he wished, through some invidious distinction, which was denied to us. The present worthy sub-treasurer to the Inner Temple can explain how that happened. He had his tea and hot rolls in a morning, while we were battening upon our quarter of a penny loaf—our *crug*—moistened with attenuated small beer, in wooden piggins, smacking of the pitched leathern jack it was poured from. Our Monday's milk porritch, blue and tasteless, and the peas soup of Saturday, coarse and choking, were enriched for him with a slice of "extraordinary bread and butter," from the hot-loaf of the Temple. The Wednesday's mess of millet, somewhat less repugnant—(we had three banyan to four meat days in the week)—was endeared to his palate with a lump of double-refined, and a smack of ginger (to make it go down the more glibly) or the fragrant cinnamon. In lieu of our *half-pickled* Sundays, or *quite fresh* boiled beef on Thursdays (strong as *caro equina*), with detestable marigolds floating in the pail to poison the broth—our scanty mutton scrags on Fridays—and rather more savoury, but grudging, portions of the same flesh, rotten-roasted or rare, on the Tuesdays (the only dish which excited our appetites, and disappointed our stomachs, in almost equal proportion)—he had his hot plate of roast veal, or the more tempting griskin (exotics unknown to our palates), cooked in the paternal kitchen (a great thing), and brought him daily by his maid or aunt! I remember the good old relative (in whom love forbade pride) squatting down upon some odd stone in a by-nook of the cloisters, disclosing the viands (of higher regale than those cates which the ravens ministered to the Tishbite); and the contending passions of L. at the unfolding. There was love for the bringer; shame for the thing brought, and the manner of its bringing; sympathy for those who were too many to share in it; and, at top of all, hunger (eldest, strongest of the passions!) predominant, breaking down the stony fences of shame, and awkwardness, and a troubling over-consciousness.

I was a poor friendless boy. My parents, and those who should care for me, were far away. Those few acquaintances of theirs, which they could reckon upon being kind to me in the great city, after a little forced notice, which they had the grace to take of me on my first arrival in town, soon grew tired of my holiday visits. They seemed to them to recur too often, though I thought them few enough; and, one after another, they all failed me, and I felt myself alone among six hundred playmates.

O the cruelty of separating a poor lad from his early homestead! The yearnings which I used to have towards it in those unfledged years! How, in my dreams, would my native town (far in the west) come back, with its church, and trees, and faces! How I would wake weeping, and in the anguish of my heart exclaim upon sweet Calne in Wiltshire!

To this late hour of my life, I trace impressions left by the recollection of those friendless holidays. The long warm days of summer never return but they bring with them a gloom from the haunting memory of those *whole-day*

* Recollections of Christ's Hospital.

*leaves*, when, by some strange arrangement, we were turned out, for the live-long day, upon our own hands, whether we had friends to go to, or none. I remember those bathing-excursions to the New-River, which L. recalls with such relish, better, I think, than he can—for he was a home-seeking lad, and did not much care for such water-pastimes :—How merrily we would sally forth into the fields ; and strip under the first warmth of the sun ; and wanton like young dace in the streams ; getting us appetites for noon, which those of us that were pennyless (our scanty morning crust long since exhausted) had not the means of allaying—while the cattle, and the birds, and the fishes, were at feed about us and we had nothing to satisfy our cravings—the very beauty of the day, and the exercise of the pastime, and the sense of liberty, setting a keener edge upon them !—How faint and languid, finally, we would return, towards night-fall, to our desired morsel, half-rejoicing, half-reluctant, that the hours of our uneasy liberty had expired !

It was worse in the days of winter, to go prowling about the streets objectless—shivering at cold windows of print-shops, to extract a little amusement ; or haply, as a last resort in the hopes of a little novelty, to pay a fifty-times repeated visit (where our individual faces should be as well known to the warden as those of his own charges) to the Lions in the Tower—to whose levee, by courtesy immemorial, we had a prescriptive title to admission.

L.'s governor (so we called the patron who presented us to the foundation) lived in a manner under his paternal roof. Any complaint which he had to make was sure of being attended to. This was understood at Christ's, and was an effectual screen to him against the severity of masters, or worse tyranny of the monitors. The oppressions of these young brutes are heart-sickening to call to recollection. I have been called out of my bed, and *waked for the purpose*, in the coldest winter nights—and this not once, but night after night—in my shirt, to receive the discipline of a leathern thong, with eleven other sufferers, because it pleased my callow overseer, when there has been any talking heard after we were gone to bed, to make the six last beds in the dormitory, where the youngest children of us slept, answerable for an offence they neither dared to commit, nor had the power to hinder. The same execrable tyranny drove the younger part of us from the fires, when our feet were perishing with snow ; and, under the cruelest penalties, forbade the indulgence of a drink of water, when we lay in sleepless summer nights, fevered with the season, and the day's sports.

There was one H——, who, I learned, in after days, was seen expiating some maturer offence in the hulks. (Do I flatter myself in fancying that this might be the planter of that name, who suffered—at Nevis, I think, or St. Kitts,—some few years since? My friend Tobin was the benevolent instrument of bringing him to the gallows.) This petty Nero actually branded a boy, who had offended him, with a red-hot iron ; and nearly starved forty of us, with exacting contributions, to the one half of our bread, to pamper a young ass, which, incredible as it may seem, with the connivance of the nurse's daughter (a young flame of his) he had contrived to smuggle in, and keep upon the leads of the *ward*, as they called our dormitories. This game went on for better than a week, till the foolish beast, not able to fare well but he must cry roast meat—happier than Caligula's minion, could he have kept his own counsel—but, foolisher, alas ! than any of his species in the fables—waxing fat, and kicking, in the fulness of bread, one unlucky minute would needs proclaim his good fortune to the world below ; and, laying out his simple throat, blew such a ram's-horn blast, as (toppling down the walls of his own Jericho) set concealment any longer at defiance. The client was dismissed, with certain attentions, to Smithfield ; but I never understood that the patron underwent any censure on the occasion. This was in the stewardship of L.'s admired Perry.

Under the same *facile* administration, can L. have forgotten the cool impunity with which the nurses used to carry away openly, in open platters, for their own tables, one out of two of every hot joint, which the careful matron had been seeing scrupulously weighed out for our dinners ? These things were daily practised in that magnificent apartment, which L. (grown connoisseur since, we presume) praises so highly for the grand paintings "by Verrio, and others," with which it is "hung round

and adorned." But the sight of sleek well-fed blue-coat boys in pictures was, at that time, I believe, little consolatory to him, or us, the living ones, who saw the better part of our provisions carried away before our faces by harpies; and ourselves reduced (with the Trojan in the hall of Dido)

To feed our mind with idle portraiture.

L. has recorded the repugnance of the school to *gags*, or the fat of fresh beef boiled; and sets it down to some superstition. But these unctuous morsels are never grateful to young palates (children are universally fat-haters), and in strong, coarse, boiled meats, *unsalted*, are detestable. A *gag-eater* in our time was equivalent to a *goule*, and held in equal detestation. —— suffered under the imputation:

——'Twas said
He ate strange flesh.

He was observed, after dinner, carefully to gather up the remnants left at his table (not many, nor very choice fragments, you may credit me)—and, in an especial manner, these disreputable morsels, which he would convey away, and secretly stow in the settle that stood at his bedside. None saw when he ate them. It was rumoured that he privately devoured them in the night. He was watched, but no traces of such midnight practices were discoverable. Some reported, that, on leave-days, he had been seen to carry out of the bounds a large blue check handkerchief, full of something. This then must be the accursed thing. Conjecture next was at work to imagine how he could dispose of it. Some said he sold it to the beggars. This belief generally prevailed. He went about moping. None spake to him. No one would play with him. He was excommunicated; put out of the pale of the school. He was too powerful a boy to be beaten, but he underwent every mode of that negative punishment, which is more grievous than many stripes. Still he persevered. At length he was observed by two of his school-fellows, who were determined to get at the secret, and had traced him one leave-day for that purpose, to enter a large worn-out building, such as there exist specimens of in Chancery-lane, which are let out to various scales of pauperism, with open door and a common staircase. After him they silently slunk in, and followed by stealth up four flights, and saw him tap at a poor wicket, which was opened by an aged woman, meanly clad. Suspicion was now ripened into certainty. The informers had secured their victim. They had him in their toils. Accusation was formally preferred, and retribution most signal was looked for. Mr. Hathaway, the then steward (for this happened a little after my time), with that patient sagacity which tempered all his conduct, determined to investigate the matter, before he proceeded to sentence. The result was, that the supposed mendicants, the receivers or purchasers of the mysterious scraps, turned out to be the parents of ——, an honest couple come to decay—whom this seasonable supply had, in all probability, saved from mendicancy; and that this young stork, at the expense of his own good name, had all this while been only feeding the old birds!—The governors on this occasion, much to their honour, voted a present relief to the family of ——, and presented him with a silver medal. The lesson which the steward read upon RASH JUDGMENT, on the occasion of publicly delivering the medal to ——, I believe would not be lost upon his auditory.—I had left school then, but I well remember ——. He was a tall, shambling youth, with a cast in his eye, not at all calculated to conciliate hostile prejudices. I have since seen him carrying a baker's basket. I think I heard he did not do quite so well by himself, as he had done by the old folks.

I was a hypochondriac lad; and the sight of a boy in fetters, upon the day of my first putting on the blue clothes, was not exactly fitted to assuage the natural terrors of initiation. I was of tender years, barely turned of seven; and had only read of such things in books, or seen them but in dreams. I was told he had *run away*. This was the punishment for the first offence.—As a novice I was soon after taken to see the dungeons. These were little, square, Bedlam cells, where a boy could just lie at his length upon straw and a blanket—a mattress, I think, was afterwards substituted—with a peep of light, let in askance, from a prison-orifice at top, barely enough to read by. Here the poor boy was locked in by himself all day, without sight of any but the porter who brought him his bread and water—who *might not speak to him*;—or of the beadle, who came twice a week to call him out to receive his periodical chastisement, which was almost welcome,

because it separated him for a brief interval from solitude :—and here he was shut up by himself *of nights* out of the reach of any sound, to suffer whatever horrors the weak nerves, and superstition incident to his time of life, might subject him to.* This was the penalty for the second offence. Wouldst thou like, reader, to see what became of him in the next degree?

The culprit, who had been a third time an offender, and whose expulsion was at this time deemed irreversible, was brought forth, as at some solemn *auto da fe*, arrayed in uncouth and most appalling attire—all trace of his late "watchet weeds" carefully effaced, he was exposed in a jacket resembling those which London lamplighters formerly delighted in, with a cap of the same. The effect of this divestiture was such as the ingenious devisers of it could have anticipated. With his pale and frighted features, it was as if some of those disfigurements in Dante had seized upon him. In this disguisement he was brought into the hall (*L.'s favourite state-room*), where awaited him the whole number of his school-fellows, whose joint lessons and sports he was thenceforth to share no more; the awful presence of the steward, to be seen for the last time; of the executioner beadle, clad in his state robe for the occasion; and of two faces more, of direr import, because never but in these extremities visible. These were governors; two of whom by choice, or charter, were always accustomed to officiate at these *Ultima Supplicia;* not to mitigate (so at least we understood it), but to enforce the uttermost stripe. Old Bamber Gascoigne, and Peter Aubert, I remember, were colleagues on one occasion, when the beadle turning rather pale, a glass of brandy was ordered to prepare him for the mysteries. The scourging was, after the old Roman fashion, long and stately. The lictor accompanied the criminal quite round the hall. We were generally too faint with attending to the previous disgusting circumstances, to make accurate report with our eyes of the degree of corporal suffering inflicted. Report, of course, gave out the back knotty and livid. After scourging, he was made over, in his *San Benito*, to his friends, if he had any (but commonly such poor runagates were friendless), or to his parish-officer, who, to enhance the effect of the scene, had his station allotted to him on the outside of the hall gate.

These solemn pageantries were not played off so often as to spoil the general mirth of the community. We had plenty of exercise and recreation *after* school hours; and, for myself, I must confess, that I was never happier, than *in* them. The Upper and the Lower Grammar Schools were held in the same room; and an imaginary line only divided their bounds. Their character was as different as that of the inhabitants on the two sides of the Pyrenees. The Rev. James Boyer was the Upper Master; but the Rev. Matthew Field presided over that portion of the apartment of which I had the good fortune to be a member. We lived a life as careless as birds. We talked and did just what we pleased, and nobody molested us. We carried an accidence, or a grammar, for form; but, for any trouble it gave us, we might take two years in getting through the verbs deponent, and another two in forgetting all that we had learned about them. There was now and then the formality of saying a lesson, but if you had not learned it, a brush across the shoulders (just enough to disturb a fly) was the sole remonstrance. Field never used the rod; and in truth he wielded the cane with no great good will—holding it "like a dancer." It looked in his hands rather like an emblem than an instrument of authority; and an emblem, too, he was ashamed of. He was a good easy man, that did not care to ruffle his own peace, nor perhaps set any great consideration upon the value of juvenile time. He came among us, now and then, but often stayed away whole days from us; and when he came it made no difference to us—he had his private room to retire to, the short time he staid, to be out of the sound of our noise. Our mirth and uproar went on. We had classics of our own, without being beholden to "insolent Greece or haughty Rome," that passed current among us—Peter Wilkins—the Adventures of the Hon. Captain Robert Boyle—the Fortunate Blue Coat Boy—and the like. Or we cultivated

* One or two instances of lunacy, or attempted suicide, accordingly, at length convinced the governors of the impolicy of this part of the sentence, and the midnight torture to the spirits was dispensed with.—This fancy of dungeons for children was a sprout of Howard's brain; for which (saving the reverence due to Holy Paul) methinks, I could willingly spit upon his statue.

a turn for mechanic and scientific operations; making little sun-dials of paper; or weaving those ingenious parentheses called *cat-cradles;* or making dry peas to dance upon the end of a tin pipe; or studying the art military over that laudable game "French and English," and a hundred other such devices to pass away the time—mixing the useful with the agreeable—as would have made the souls of Rousseau and John Locke chuckle to have seen us.

Matthew Field belonged to that class of modest divines who affect to mix in equal proportion the *gentleman*, the *scholar*, and the *Christian*; but, I know not how, the first ingredient is generally found to be the predominating dose in the composition. He was engaged in gay parties, or with his courtly bow at some episcopal levee, when he should have been attending upon us. He had for many years the classical charge of a hundred children, during the four or five first years of their education; and his very highest form seldom proceeded further than two or three of the introductory fables of Phædrus. How things were suffered to go on thus, I cannot guess. Boyer, who was the proper person to have remedied these abuses, always affected, perhaps felt, a delicacy in interfering in a province not strictly his own. I have not been without my suspicions, that he was not altogether displeased at the contrast we presented to his end of the school. We were a sort of Helots to his young Spartans. He would sometimes, with ironic deference, send to borrow a rod of the Under Master, and then, with Sardonic grin, observe to one of his upper boys, "how neat and fresh the twigs looked." While his pale students were battering their brains over Xenophon and Plato, with a silence as deep as that enjoined by the Samite, we were enjoying ourselves at our ease in our little Goshen. We saw a little into the secrets of his discipline, and the prospect did but the more reconcile us to our lot. His thunders rolled innocuous for us: his storms came near, but never touched us; contrary to Gideon's miracle, while all around were drenched, our fleece was dry*. His boys turned out the better scholars; we, I suspect, have the advantage in temper. His pupils cannot speak of him without something of terror allaying their gratitude; the remembrance of Field comes back with all the soothing images of indolence, and summer slumbers, and work like play, and innocent idleness, and Elysian exemptions, and life itself a "playing holiday."

Though sufficiently removed from the jurisdiction of Boyer, we were near enough (as I have said) to understand a little of his system. We occasionally heard sounds of the *Ululantes*, and caught glances of Tartarus. B. was a rabid pedant. His English style was crampt to barbarism. His Easter anthems (for his duty obliged him to those periodical flights) were grating as scrannel pipes*.—He would laugh, ay, and heartily, but then it must be at Flaccus's quibble about *Rex*——or at the *tristis severitas in vultu*, or *inspicere in patinas*, of Terence—thin jests, which at their first broaching could hardly have had *vis* enough to move a Roman muscle.—He had two wigs, both pedantic, but of different omen. The one serene, smiling, fresh powdered, betokening a mild day. The other, an old, discoloured, unkempt, angry caxon, denoting frequent and bloody execution. Woe to the school, when he made his morning appearance in his *passy*, or *passionate wig*. No comet expounded surer.—J. B. had a heavy hand. I have known him double his knotty fist at a poor trembling child (the maternal milk hardly dry upon its lips) with a "Sirrah, do you presume to set your wits at me?"—Nothing was more common than to see him make a headlong entry into the schoolroom, from his inner recess, or library, and, with turbulent eye, singling out a lad, roar out, "Od's my life, sirrah," (his favourite adjuration) "I have a great mind to whip you,"—then, with as sudden a retracting impulse, fling back into his lair—and, after a cooling lapse of some minutes (during which all but the culprit had totally forgotten the context) drive headlong out again, piecing out his imperfect sense, as if it had been some Devil's Litany, with the expletory yell—"*and I* will,

* Cowley.

* In this and every thing B. was the antipodes of his coadjutor. While the former was digging his brains for crude anthems, worth a pig-nut, F. would be recreating his gentlemanly fancy in the more flowery walks of the Muses. A little dramatic effusion of his, under the name of Vertumnus and Pomona, is not yet forgotten by the chroniclers of that sort of literature. It was accepted by Garrick, but the town did not give it their sanction.—B. used to say of it, in a way of half-compliment, half-irony, that it was *too classical for representation.*

*too.*"—In his gentler moods, when the *rabidus furor* was assuaged, he had resort to an ingenious method, peculiar, for what I have heard, to himself, of whipping the boy, and reading the Debates, at the same time ; a paragraph, and a lash between ; which in those times, when parliamentary oratory was most at a height and flourishing in these realms, was not calculated to impress the patient with a veneration for the diffuser graces of rhetoric.

Once, and but once, the uplifted rod was known to fall ineffectual from his hand—when droll squinting W— having been caught putting the inside of the master's desk to a use for which the architect had clearly not designed it, to justify himself, with great simplicity averred, that *he did not know that the thing had been forewarned.* This exquisite irrecognition of any law antecedent to the *oral* or *declaratory*, struck so irresistibly upon the fancy of all who heard it (the pedagogue himself not excepted) —that remission was unavoidable.

L. has given credit to B.'s great merits as an instructor. Coleridge, in his literary life, has pronounced a more intelligible and ample encomium on them. The author of the Country Spectator doubts not to compare him with the ablest teachers of antiquity. Perhaps we cannot dismiss him better than with the pious ejaculation of C.—when he heard that his old master was on his death-bed : "Poor J. B.!—may all his faults be forgiven ; and may he be wafted to bliss by little cherub boys all head and wings, with no *bottoms* to reproach his sublunary infirmities."

Under him were many good and sound scholars bred.—First Grecian of my time was Lancelot Pepys Stevens, kindest of boys and men, since Co-grammar-master (and inseparable companion) with Dr. T——e. What an edifying spectacle did this brace of friends present to those who remembered the antisocialities of their predecessors !—You never met the one by chance in the street without a wonder, which was quickly dissipated by the almost immediate sub-appearance of the other. Generally arm-in-arm, these kindly coadjutors lightened for each other the toilsome duties of their profession, and when, in advanced age, one found it convenient to retire, the other was not long in discovering that it suited him to lay down the fasces also. Oh, it is pleasant, as it is rare, to find the same arm linked in yours at forty, which at thirteen helped it to turn over the *Cicero De Amicitia*, or some tale of Antique Friendship, which the young heart even then was burning to anticipate !—Co-Grecian with S. was Th——, who has since executed with ability various diplomatic functions at the Northern courts. Th—— was a tall, dark, saturnine youth, sparing of speech, with raven locks.—Thomas Fanshaw Middleton followed him (now Bishop of Calcutta), a scholar and a gentleman in his teens. He has the reputation of an excellent critic ; and is author (besides the Country Spectator) of a Treatise on the Greek Article, against Sharpe. M. is said to bear his mitre high in India, where the *regni novitas* (I dare say) sufficiently justifies the bearing. A humility quite as primitive as that of Jewel or Hooker might not be exactly fitted to impress the minds of those Anglo-Asiatic diocesans with a reverence for home institutions, and the church which those fathers watered. The manners of M. at school, though firm, were mild and unassuming.—Next to M. (if not senior to him) was Richards, author of the Aboriginal Britons, the most spirited of the Oxford Prize Poems ; a pale, studious Grecian.—Then followed poor S——, ill-fated M——! of these the Muse is silent.

Finding some of Edward's race
Unhappy, pass their annals by.

Come back into memory, like as thou wert in the day-spring of thy fancies, with hope like a fiery column before thee—the dark pillar not yet turned—Samuel Taylor Coleridge—Logician, Metaphysician, Bard !—How have I seen the casual passer through the Cloisters stand still, intranced with admiration (while he weighed the disproportion between the *speech* and the *garb* of the young Mirandula), to hear thee unfold, in thy deep and sweet intonations, the mysteries of Jamblichus, or Plotinus (for even in those years thou waxedst not pale at such philosophic draughts), or reciting Homer in his Greek, or Pindar——while the walls of the old Grey Friars re-echoed to the accents of the *inspired charity-boy!*—Many were the "wit-combats," (to dally awhile with the words of old Fuller), between him and C. V. Le G——, "which two I behold like a Spanish great galleon, and an English man of war ; Master Coleridge, like the former, was built far higher in learning,

solid, but slow in his performances. C. V. L., with the English man of war, lesser in bulk, but lighter in sailing, could turn with all tides, tack about, and take advantage of all winds, by the quickness of his wit and invention."

Nor shalt thou, their compeer, be quickly forgotten, Allen, with the cordial smile, and still more cordial laugh, with which thou wert wont to make the old Cloisters shake, in thy cognition of some poignant jest of theirs; or the anticipation of some more material, and, peradventure practical one, of thine own. Extinct are those smiles, with that beautiful countenance, with which (for thou wert the *Nireus formosus* of the school), in the days of thy maturer waggery, thou didst disarm the wrath of infuriated town-damsel, who, incensed by provoking pinch, turning tigress-like round, suddenly converted by thy angel-look, exchanged the half-formed terrible "*bl*——," for a gentler greeting—"*bless thy handsome face!*"

Next follow two, who ought to be now alive, and the friends of Elia—the junior Le G—— and F——; who impelled, the former by a roving temper, the latter by too quick a sense of neglect—ill capable of enduring the slights poor Sizars are sometimes subject to in our seats of learning—exchanged their Alma Mater for the camp; perishing, one by climate, and one on the plains of Salamanca:—Le G——, sanguine, volatile, sweet-natured; F——dogged, faithful, anticipative of insult, warm-hearted, with something of the old Roman height about him.

Fine, frank-hearted Fr——, the present master of Hertford, with Marmaduke T——, mildest of Missionaries—and both my good friends still—close the catalogue of Grecians in my time.

## THE TWO RACES OF MEN.

The human species, according to the best theory I can form of it, is composed of two distinct races, *the men who borrow*, and *the men who lend*. To these two original diversities may be reduced all those impertinent classifications of Gothic and Celtic tribes, white men, black men, red men. All the dwellers upon earth, "Parthians, and Medes, and Elamites," flock hither, and do naturally fall in with one or other of these primary distinctions. The infinite superiority of the former, which I choose to designate as the *great race*, is discernible in their figure, port, and a certain instinctive sovereignty. The latter are born degraded. "He shall serve his brethren." There is something in the air of one of this east, lean and suspicious; contrasting with the open, trusting, generous manners of the other.

Observe who have been the greatest borrowers of all ages—Alcibiades—Falstaff—Sir Richard Steele—our late incomparable Brinsley—what a family likeness in all four!

What a careless, even deportment hath your borrower! what rosy gills! what a beautiful reliance on Providence doth he manifest,—taking no more thought than lilies! What contempt for money,—accounting it (yours and mine especially) no better than dross! What a liberal confounding of those pedantic distinctions of *meum* and *tuum!* or rather, what a noble simplification of language (beyond Tooke), resolving these supposed opposites into one clear, intelligible pronoun adjective!—What near approaches doth he make to the primitive *community*,—to the extent of one half of the principle at least.

He is the true taxer who "calleth all the world up to be taxed;" and the distance is as vast between him and *one of us*, as subsisted between the Augustan Majesty and the poorest obolary Jew that paid it tribute-pittance at Jerusalem!—His exactions, too, have such a cheerful, voluntary air! So far removed from your sour parochial or state-gatherers,—those ink-horn varlets, who carry their want of welcome in their faces! He cometh to you with a smile, and troubleth you with no receipt; confining himself to no set season. Every day is his Candlemas, or his Feast of Holy Michael. He applieth the *lene tormentum* of a pleasant

look to your purse,—which to that gentle warmth expands her silken leaves, as naturally as the cloak of the traveller, for which sun and wind contended! He is the true Propontic which never ebbeth! The sea which taketh handsomely at each man's hand. In vain the victim, whom he delighteth to honour, struggles with destiny; he is in the net. Lend therefore cheerfully, O man ordained to lend—that thou lose not in the end, with thy worldly penny, the reversion promised. Combine not preposterously in thine own person the penalties of Lazarus and of Dives!—but, when thou seest the proper authority coming, meet it smilingly, as it were half-way. Come, a handsome sacrifice! See how light *he* makes of it! Strain not courtesies with a noble enemy.

Reflections like the foregoing were forced upon my mind by the death of my old friend, Ralph Bigod, Esq., who parted this life, on Wednesday evening; dying, as he had lived, without much trouble. He boasted himself a descendant from mighty ancestors of that name, who, heretofore held ducal dignities in this realm. In his actions and sentiments he belied not the stock to which he pretended. Early in life he found himself invested with ample revenues; which, with that noble disinterestedness which I have noticed as inherent in men of the *great race*, he took almost immediate measures entirely to dissipate and bring to nothing: for there is something revolting in the idea of a king holding a private purse; and the thoughts of Bigod were all regal. Thus furnished by the very act of disfurnishment; getting rid of the cumbersome luggage of riches, more apt (as one sings)

> To slacken virtue, and abate her edge,
> Than prompt her to do aught may merit praise,

he set forth, like some Alexander, upon his great enterprise, "borrowing and to borrow!"

In his periegesis, or triumphant progress throughout this island, it has been calculated that he laid a tythe part of the inhabitants under contribution. I reject this estimate as greatly exaggerated:—but having had the honour of accompanying my friend divers times, in his perambulations about this vast city, I own I was greatly struck at first with the prodigious number of faces we met, who claimed a sort of respectful acquaintance with us. He was one day so obliging as to explain the phenomenon. It seems, these were his tributaries; feeders of his exchequer; gentlemen, his good friends (as he was pleased to express himself), to whom he had occasionally been beholden for a loan. Their multitudes did no way disconcert him. He rather took a pride in numbering them; and, with Comus, seemed pleased to be "stocked with so fair a herd."

With such sources, it was a wonder how he contrived to keep his treasury always empty. He did it by force of an aphorism, which he had often in his mouth, that "money kept longer than three days stinks." So he made use of it while it was fresh. A good part he drank away (for he was an excellent toss-pot); some he gave away, the rest he threw away, literally tossing and hurling it violently from him—as boys do burrs, or as if it had been infectious,—into ponds, or ditches, or deep holes, inscrutable cavities of the earth;—or he would bury it (where he would never seek it again) by a river's side under some bank, which (he would facetiously observe) paid no interest—but out away from him it must go peremptorily, as Hagar's offspring into the wilderness, while it was sweet. He never missed it. The streams were perennial which fed his fisc. When new supplies became necessary, the first person that had the felicity to fall in with him, friend or stranger, was sure to contribute to the deficiency. For Bigod had an *undeniable* way with him. He had a cheerful, open exterior, a quick jovial eye, a bald forehead, just touched with grey (*cana fides*). He anticipated no excuse, and found none. And, waiving for a while my theory as to the *great race*, I would put it to the most untheorising reader, who may at times have disposable coin in his pocket, whether it is not more repugnant to the kindliness of his nature to refuse such a one as I am describing, than to say *no* to a poor petitionary rogue (your bastard borrower), who, by his mumping visnomy, tells you, that he expects nothing better; and, therefore whose preconceived notions and expectations you do in reality so much less shock in the refusal.

When I think of this man; his fiery glow of heart; his swell of feeling; how magnificent, how *ideal* he was; how great at the midnight hour; and when I compare with him the companions with whom I have associated since, I

grudge the saving of a few idle ducats, and think that I am fallen into the society of *lenders*, and *little* men.

To one like Elia, whose treasures are rather cased in leather covers than closed in iron coffers, there is a class of alienators more formidable than that which I have touched upon; I mean your *borrowers of books*—those mutilators of collections, spoilers of the symmetry of shelves, and creators of odd volumes. There is Comberbatch, matchless in his depredations!

That foul gap in the bottom shelf facing you, like a great eye-tooth knocked out—(you are now with me in my little back study in Bloomsbury, reader!)——with the huge Switzer-like tomes on each side (like the Guildhall giants, in their reformed posture, guardant of nothing) once held the tallest of my folios, *Opera Bonaventuræ*, choice and massy divinity, to which its two supporters (school divinity also, but of a lesser calibre,—Bellarmine, and Holy Thomas), showed but as dwarfs,—itself an Ascapart!—*that* Comberbatch abstracted upon the faith of a theory he holds, which is more easy, I confess, for me to suffer by than to refute, namely, that "the title to property in a book (my Bonaventure, for instance), is in exact ratio to the claimant's powers of understanding and appreciating the same." Should he go on acting upon this theory, which of our shelves is safe?

The slight vacuum in the left-hand case—two shelves from the ceiling—scarcely distinguishable but by the quick eye of a loser—was whilom the commodious resting-place of Brown on Urn Burial. C. will hardly allege that he knows more about that treatise than I do, who introduced it to him, and was indeed the first (of the moderns) to discover its beauties—but so have I known a foolish lover to praise his mistress in the presence of a rival more qualified to carry her off than himself. Just below, Dodsley's dramas want their fourth volume, where Vittoria Corombona is! The remainder nine are as distasteful as Priam's refuse sons, when the Fates *borrowed* Hector. Here stood the Anatomy of Melancholy, in sober state. There loitered the Complete Angler; quiet as in life, by some stream side. In yonder nook, John Buncle, a widower-volume, with "eyes closed," mourns his ravished mate.

One justice I must do my friend, that if he sometimes, like the sea, sweeps away a treasure, at another time, sea-like, he throws up as rich an equivalent to match it. I have a small under-collection of this nature (my friend's gatherings in his various calls,) picked up, he has forgotten at what odd places, and deposited with as little memory at mine. I take in these orphans, the twice-deserted. These proselytes of the gate are welcome as the true Hebrews. There they stand in conjunction; natives, and naturalized. The latter seem as little disposed to inquire out their true lineage as I am.—I charge no warehouse-room for these deodands, nor shall ever put myself to the ungentlemanly trouble of advertising a sale of them to pay expenses.

To lose a volume to C. carries some sense and meaning in it. You are sure that he will make one hearty meal on your viands, if he can give no account of the platter after it. But what moved thee, wayward, spiteful K., to be so importunate to carry off with thee, in spite of tears and adjurations to thee to forbear, the Letters of that princely woman, the thrice noble Margaret Newcastle?—knowing at the time, and knowing that I knew also, thou most assuredly wouldst never turn over one leaf of the illustrious folio:—what but the mere spirit of contradiction, and childish love of getting the better of thy friend?—Then, worst cut of all! to transport it with thee to the Gallican land—

> Unworthy land to harbour such a sweetness,
> A virtue in which all ennobling thoughts dwelt,
> Pure thoughts, kind thoughts, high thoughts, her sex's wonder!

——hadst thou not thy play-books, and books of jests and faucies, about thee, to keep thee merry, even as thou keepest all companies with thy quips and mirthful tales? Child of the Green-room, it was unkindly done of thee. Thy wife, too, that part-French, better-part English-woman!—that *she* could fix upon no other treatise to bear away, in kindly token of remembering us, than the works of Fulke Greville, Lord Brook—of which no Frenchman, nor woman of France, Italy, or England, was ever by nature constituted to comprehend a tittle!—*Was there not Zimmerman on Solitude?*

Reader, if haply thou art blessed with a moderate collection, be shy of showing it; or if thy heart overfloweth to lend them, lend thy

books; but let it be to such a one as S. T. C. —he will return them (generally anticipating the time appointed) with usury; enriched with annotations tripling their value. I have had experience. Many are these precious MSS. of his—(in *matter* oftentimes, and almost in *quantity* not unfrequently, vying with the originals) in no very clerkly hand—legible in my Daniel; in old Burton; in Sir Thomas Browne; and those abstruser cogitations of the Greville, now, alas! wandering in Pagan lands.—I counsel thee, shut not thy heart, nor thy library, against S. T. C.

## NEW YEAR'S EVE.

Every man hath two birth-days: two days, at least, in every year, which set him upon revolving the lapse of time, as it affects his mortal duration. The one is that which in an especial manner he termeth *his*. In the gradual desuetude of old observances, this custom of solemnizing our proper birth-day hath nearly passed away, or is left to children, who reflect nothing at all about the matter, nor understand anything in it beyond cake and orange. But the birth of a New Year is of an interest too wide to be pretermitted by king or cobbler. No one ever regarded the first of January with indifference. It is that from which all date their time, and count upon what is left. It is the nativity of our common Adam.

Of all sound of all bells—(bells, the music nighest bordering upon heaven)—most solemn and touching is the peal which rings out the Old Year. I never hear it without a gathering-up of my mind to a concentration of all the images that have been diffused over the past twelvemonth; all I have done or suffered, performed or neglected—in that regretted time. I begin to know its worth, as when a person dies. It takes a personal colour; nor was it a poetical flight in a contemporary, when he exclaimed,

I saw the skirts of the departing Year.

It is no more than what in sober sadness every one of us seems to be conscious of, in that awful leave-taking. I am sure I felt it, and all felt it with me, last night; though some of my companions affected rather to manifest an exhilaration at the birth of the coming year, than any very tender regrets for the decease of its predecessor. But I am none of those who—

Welcome the coming, speed the parting guest.

I am naturally, beforehand, shy of novelties; new books, new faces, new years,—from some mental twist which makes it difficult in me to face the prospective. I have almost ceased to hope; and am sanguine only in the prospects of other (former) years. I plunge into foregone visions and conclusions. I encounter pell-mell with past disappointments. I am armour-proof against old discouragements. I forgive, or overcome in fancy, old adversaries. I play over again *for love*, as the gamesters phrase it, games, for which I once paid so dear. I would scarce now have any of those untoward accidents and events of my life reversed. I would no more alter them than the incidents of some well-contrived novel. Methinks it is better that I should have pined away seven of my goldenest years, when I was thrall to the fair hair, and fairer eyes, of Alice W——n, than that so passionate a love-adventure should be lost. It was better that our family should have missed that legacy, which old Dorrell cheated us of, than that I should have at this moment two thousand pounds *in banco*, and be without the idea of that specious old rogue.

In a degree beneath manhood, it is my infirmity to look back upon those early days. Do I advance a paradox, when I say, that, skipping over the intervention of forty years, a man may have leave to love *himself*, without the imputation of self-love?

If I know aught of myself, no one whose mind is introspective—and mine is painfully so—can have a less respect for his present identity, than I have for the man Elia. I know him to be light, and vain, and humoursome; a notorious * * *; addicted to * * * *:

averse from counsel, neither taking it nor offering it ;—* * * besides ; a stammering buffoon ; what you will ; lay it on, and spare not : I subscribe to it all, and much more than thou canst be willing to lay at his door——but for the child Elia, that "other me," there, in the back-ground—I must take leave to cherish the remembrance of that young master—with as little reference, I protest, to this stupid changeling of five-and-forty, as if it had been a child of some other house, and not of my parents. I can cry over its patient small-pox at five, and rougher medicaments. I can lay its poor fevered head upon the sick pillow at Christ's, and wake with it in surprise at the gentle posture of maternal tenderness hanging over it, that unknown had watched its sleep. I know how it shrank from any the least colour of falsehood. God help thee, Elia, how art thou changed !—Thou art sophisticated.—I know how honest, how courageous (for a weakling) it was—how religious, how imaginative, how hopeful ! From what have I not fallen, if the child I remember was indeed myself,—and not some dissembling guardian, presenting a false identity, to give the rule to my unpractised steps, and regulate the tone of my moral being !

That I am fond of indulging, beyond a hope of sympathy, in such retrospection, may be the symptom of some sickly idiosyncrasy. Or is it owing to another cause : simply, that being without wife or family, I have not learned to project myself enough out of myself ; and having no offspring of my own to dally with, I turn back upon memory, and adopt my own early idea, as my heir and favourite ? If these speculations seem fantastical to thee, reader —(a busy man, perchance), if I tread out of the way of thy sympathy, and am singularly conceited only, I retire, impenetrable to ridicule, under the phantom cloud of Elia.

The elders, with whom I was brought up, were of a character not likely to let slip the sacred observance of any old institution ; and the ringing out of the Old Year was kept by them with circumstances of peculiar ceremony. —In those days the sound of those midnight chimes, though it seemed to raise hilarity in all around me, never failed to bring a train of pensive imagery into my fancy. Yet I then scarce conceived what it meant, or thought of it as a reckoning that concerned me. Not childhood alone, but the young man till thirty, never feels practically that he is mortal. He knows it indeed, and, if need were, he could preach a homily on the fragility of life ; but he brings it not home to himself, any more than in a hot June we can appropriate to our imagination the freezing days of December. But now, shall I confess a truth ?—I feel these audits but too powerfully. I begin to count the probabilities of my duration, and to grudge at the expenditure of moments and shortest periods, like misers' farthings. In proportion as the years both lessen and shorten, I set more count upon their periods, and would fain lay my ineffectual finger upon the spoke of the great wheel. I am not content to pass away "like a weaver's shuttle." Those metaphors solace me not, nor sweeten the unpalatable draught of mortality. I care not to be carried with the tide, that smoothly bears human life to eternity; and reluct at the inevitable course of destiny. I am in love with this green earth ; the face of town and country ; the unspeakable rural solitudes, and the sweet security of streets. I would set up my tabernacle here. I am content to stand still at the age to which I am arrived ; I, and my friends : to be no younger, no richer, no handsomer. I do not want to be weaned by age ; or drop, like mellow fruit, as they say, into the grave.—Any alteration, on this earth of mine, in diet or in lodging, puzzles and discomposes me. My household-gods plant a terrible fixed foot, and are not rooted up without blood. They do not willingly seek Lavinian shores. A new state of being staggers me.

Sun, and sky, and breeze, and solitary walks, and summer holidays, and the greenness of fields, and the delicious juices of meats and fishes, and society, and the cheerful glass, and candle-light, and fire-side conversations, and innocent vanities, and jests, and *irony itself*—do these things go out with life ?

Can a ghost laugh, or shake his gaunt sides, when you are pleasant with him ?

And you, my midnight darlings, my Folios ! must I part with the intense delight of having you (huge armfuls) in my embraces ? Must knowledge come to me, if it come at all, by some awkward experiment of intuition, and no longer by this familiar process of reading ?

Shall I enjoy friendships there, wanting the

smiling indications which point me to them here,—the recognisable face—the "sweet assurance of a look"—?

In winter this intolerable disinclination to dying—to give it its mildest name—does more especially haunt and beset me. In a genial August noon, beneath a sweltering sky, death is almost problematic. At those times do such poor snakes as myself enjoy an immortality. Then we expand and burgeon. Then we are as strong again, as valiant again, as wise again, and a great deal taller. The blast that nips and shrinks me, puts me in thoughts of death. All things allied to the insubstantial, wait upon that master feeling; cold, numbness, dreams, perplexity; moonlight itself, with its shadowy and spectral appearances,—that cold ghost of the sun, or Phœbus' sickly sister, like that innutritious one denounced in the Canticles:—I am none of her minions—I hold with the Persian.

Whatsoever thwarts, or puts me out of my way, brings death into my mind. All partial evils, like humours, run into that capital plague-sore.—I have heard some profess an indifference to life. Such hail the end of their existence as a port of refuge; and speak of the grave as of some soft arms, in which they may slumber as on a pillow. Some have wooed death———but out upon thee, I say, thou foul, ugly phantom! I detest, abhor, execrate, and (with Friar John) give thee to six-score thousand devils, as in no instance to be excused or tolerated, but shunned as an universal viper; to be branded, proscribed, and spoken evil of! In no way can I be brought to digest thee, thou thin, melancholy *Privation*, or more frightful and confounding *Positive!*

Those antidotes, prescribed against the fear of thee, are altogether frigid and insulting, like thyself. For what satisfaction hath a man, that he shall "lie down with kings and emperors in death," who in his life-time never greatly coveted the society of such bed-fellows? —or, forsooth, that "so shall the fairest face appear?"—why, to comfort me, must Alice W——n be a goblin? More than all, I conceive disgust at those impertinent and misbecoming familiarities, inscribed upon your ordinary tombstones. Every dead man must take upon himself to be lecturing me with his odious truism, that "Such as he now is I must shortly be." Not so shortly, friend, perhaps as thou imaginest. In the mean time I am alive. I move about. I am worth twenty of thee. Know thy betters! Thy New Years' days are past. I survive, a jolly candidate for 1821. Another cup of wine—and while that turncoat bell, that just now mournfully chanted the obsequies of 1820 departed, with changed notes lustily rings in a successor, let us attune to its peal the song made on a like occasion, by hearty, cheerful Mr. Cotton.

## THE NEW YEAR.

HARK the cock crows, and yon bright star
Tells us the day himself 's not far;
And see where, breaking from the night,
He gilds the western hills with light.
With him old Janus doth appear,
Peeping into the future year,
With such a look as seems to say,
The prospect is not good that way.
Thus do we rise ill sights to see,
And 'gainst ourselves to prophesy;
When the prophetic fear of things
A more tormenting mischief brings,
More full of soul-tormenting gall
Than direst mischiefs can befall.
But stay! but stay! methinks my sight,
Better inform'd by clearer light,
Discerns sereneness in that brow,
That all contracted seem'd but now.
His reversed face may show distaste,
And frown upon the ills are past;
But that which this way looks is clear,
And smiles upon the New-born Year.
He looks too from a place so high,
The Year lies open to his eye;
And all the moments open are
To the exact discoverer.
Yet more and more he smiles upon
The happy revolution.
Why should we then suspect or fear
The influences of a year,
So smiles upon us the first morn,
And speak us good so soon as born?
Plague on't! the last was ill enough,
This cannot but make better proof;
Or, at the worst, as we brushed through
The last, why so we may this too;
And then the next in reason shou'd
Be superexcellently good:
For the worst ills (we daily see
Have no more perpetuity
Than the best fortunes that do fall;
Which also bring us wherewithal

Longer their being to support,
Than those do of the other sort:
And who has one good year in three,
And yet repines at destiny,
Appears ungrateful in the ease,
And merits not the good he has.
Then let us welcome the New Guest
With lusty brimmers of the best:
Mirth always should Good Fortune meet,
And renders e'en Disaster sweet:
And though the Princess turn her back,
Let us but line ourselves with sack,
We better shall by far hold out,
Till the next Year she face about.

How say you, reader—do not these verses smack of the rough magnanimity of the old English vein? Do they not fortify like a cordial; enlarging the heart, and productive of sweet blood, and generous spirits, in the concoction? Where be those puling fears of death, just now expressed or affected?—Passed like a cloud—absorbed in the purging sunlight of clear poetry—clean washed away by a wave of genuine Helicon, your only Spa for these hypochondries—And now another cup of the generous! and a merry New Year, and many of them to you all, my masters!

## MRS. BATTLE'S OPINIONS ON WHIST.

"A CLEAR fire, a clean hearth, and the rigour of the game." This was the celebrated *wish* of old Sarah Battle (now with God), who, next to her devotions, loved a good game of whist. She was none of your lukewarm gamesters, your half-and-half players, who have no objection to take a hand, if you want one to make up a rubber; who affirm that they have no pleasure in winning; that they like to win one game and lose another; that they can while away an hour very agreeably at a card-table, but are indifferent whether they play or no; and will desire an adversary, who has slipped a wrong card, to take it up and play another. These insufferable triflers are the curse of a table. One of these flies will spoil a whole pot. Of such it may be said that they do not play at cards, but only play at playing at them.

Sarah Battle was none of that breed. She detested them, as I do, from her heart and soul, and would not, save upon a striking emergency, willingly seat herself at the same table with them. She loved a thorough-paced partner, a determined enemy. She took, and gave, no concessions. She hated favours. She never made a revoke, nor ever passed it over in her adversary without exacting the utmost forfeiture. She fought a good fight: cut and thrust. She held not her good sword (her cards) "like a dancer." She sate bolt upright; and neither showed you her cards, nor desired to see yours. All people have their blind side—their superstitions; and I have heard her declare, under the rose, that hearts was her favourite suit.

I never in my life—and I knew Sarah Battle many of the best years of it—saw her take out her snuff-box when it was her turn to play; or snuff a candle in the middle of a game; or ring for a servant, till it was fairly over. She never introduced, or connived at, miscellaneous conversation during its process. As she emphatically observed, cards were cards; and if I ever saw unmingled distaste in her fine last-century countenance, it was at the airs of a young gentleman of a literary turn, who had been with difficulty persuaded to take a hand; and who, in his excess of candour, declared, that he thought there was no harm in unbending the mind now and then, after serious studies, in recreations of that kind! She could not bear to have her noble occupation, to which she wound up her faculties, considered in that light. It was her business, her duty, the thing she came into the world to do,—and she did it. She unbent her mind afterwards, over a book.

Pope was her favourite author: his Rape of the Lock her favourite work. She once did me the favour to play over with me (with the cards) his celebrated game of Ombre in that poem; and to explain to me how far it agreed with, and in what points it would be found to differ from, tradrille. Her illustrations were apposite and poignant; and I had the pleasure of

sending the substance of them to Mr. Bowles; but I suppose they came too late to be inserted among his ingenious notes upon that author.

Quadrille, she has often told me, was her first love; but whist had engaged her maturer esteem. The former, she said, was showy and specious, and likely to allure young persons. The uncertainty and quick shifting of partners —a thing which the constancy of whist abhors; —the dazzling supremacy and regal investiture of Spadille—absurd, as she justly observed, in the pure aristocracy of whist, where his crown and garter give him no proper power above his brother-nobility of the Aces;—the giddy vanity, so taking to the inexperienced, of playing alone; above all, the overpowering attractions of a *Sans Prendre Vole*,—to the triumph of which there is certainly nothing parallel or approaching, in the contingencies of whist;—all these, she would say, make quadrille a game of captivation to the young and enthusiastic. But whist was the *solider* game: that was her word. It was a long meal; not, like quadrille, a feast of snatches. One or two rubbers might co-extend in duration with an evening. They gave time to form rooted friendships, to cultivate steady enmities. She despised the chance-started, capricious, and ever fluctuating alliances of the other. The skirmishes of quadrille, she would say, reminded her of the petty ephemeral embroilments of the little Italian states, depicted by Machiavel: perpetually changing postures and connexions; bitter foes to-day, sugared darlings to-morrow; kissing and scratching in a breath; —but the wars of whist were comparable to the long, steady, deep-rooted, rational, antipathies of the great French and English nations.

A grave simplicity was what she chiefly admired in her favourite game. There was nothing silly in it, like the nob in cribbage—nothing superfluous. No *flushes*—that most irrational of all pleas that a reasonable being can set up:—that any one should claim four by virtue of holding cards of the same mark and colour, without reference to the playing of the game, or the individual worth or pretensions of the cards themselves! She held this to be a solecism; as pitiful an ambition at cards as alliteration is in authorship. She despised superficiality, and looked deeper than the colours of things.—Suits were soldiers, she would say, and must have an uniformity of array to distinguish them: but what should we say to a foolish squire, who should claim a merit from dressing up his tenantry in red jackets, that never were to be marshalled—never to take the field?—She even wished that whist were more simple than it is; and, in my mind, would have stripped it of some appendages, which in the state of human frailty, may be venially, and even commendably, allowed of. She saw no reason for the deciding of the trump by the turn of the card. Why not one suit always trumps?—Why two colours, when the mark of the suits would have sufficiently distinguished them without it?—

"But the eye, my dear Madam, is agreeably refreshed with the variety. Man is not a creature of pure reason—he must have his senses delightfully appealed to. We see it in Roman Catholic countries, where the music and the paintings draw in many to worship, whom your quaker spirit of unsensualising would have kept out.—You yourself have a pretty collection of paintings—but confess to me, whether, walking in your gallery at Sandham, among those clear Vandykes, or among the Paul Potters in the ante-room, you ever felt your bosom glow with an elegant delight, at all comparable to *that* you have it in your power to experience most evenings over a well-arranged assortment of the court cards?—the pretty antic habits, like heralds in a procession —the gay triumph-assuring scarlets—the contrasting deadly-killing sables—the 'hoary majesty of spades'—Pam in all his glory!—

"All these might be dispensed with; and with their naked names upon the drab pasteboard, the game might go on very well, pictureless. But the *beauty* of cards would be extinguished for ever. Stripped of all that is imaginative in them, they must degenerate into mere gambling. Imagine a dull deal board, or drum head, to spread them on, instead of that nice verdant carpet (next to nature's), fittest arena for those courtly combatants to play their gallant jousts and turneys in!—Exchange those delicately-turned ivory markers —(work of Chinese artist, unconscious of their symbol,—or as profanely slighting their true application as the arrantest Ephesian journeyman that turned out those little shrines for the goddess)—exchange them for little bits of

leather (our ancestors' money) or chalk and a slate !"—

The old lady, with a smile, confessed the soundness of my logic; and to her approbation of my arguments on her favourite topic that evening, I have always fancied myself indebted for the legacy of a curious cribbage-board, made of the finest Sienna marble, which her maternal uncle (old Walter Plumer, whom I have elsewhere celebrated) brought with him from Florence :—this, and a trifle of five hundred pounds, came to me at her death.

The former bequest (which I do not least value) I have kept with religious care; though she herself, to confess a truth, was never greatly taken with cribbage. It was an essentially vulgar game, I have heard her say,—disputing with her uncle, who was very partial to it. She could never heartily bring her mouth to pronounce "*Go*"—or "*That's a go.*" She called it an ungrammatical game. The pegging teased her. I once knew her to forfeit a rubber (a five-dollar stake,) because she would not take advantage of the turn-up knave, which would have given it her, but which she must have claimed by the disgraceful tenure of declaring "*two for his heels.*" There is something extremely genteel in this sort of self-denial. Sarah Battle was a gentlewoman born.

Piquet she held the best game at the cards for two persons, though she would ridicule the pedantry of the terms—such as pique—repique—the capot—they savoured (she thought) of affectation. But games for two, or even three, she never greatly cared for. She loved the quadrate, or square. She would argue thus:—Cards are warfare: the ends are gain, with glory. But cards are war, in disguise of a sport: when single adversaries encounter, the ends proposed are too palpable. By themselves, it is too close a fight; with spectators, it is not much bettered. No looker-on can be interested, except for a bet, and then it is a mere affair of money; he cares not for your luck *sympathetically*, or for your play.—Three are still worse; a mere naked war of every man against every man, as in cribbage, without league or alliance; or a rotation of petty and contradictory interests, a succession of heartless leagues, and not much more hearty infractions of them, as in tradrille.—But in square games (*she meant whist*), all that is possible to be attained in card-playing is accomplished. There are the incentives of profit with honour, common to every species—though the *latter* can be but very imperfectly enjoyed in those other games, where the spectator is only feebly a participator. But the parties in whist are spectators and principals too. They are a theatre to themselves, and a looker-on is not wanted. He is rather worse than nothing, and an impertinence. Whist abhors neutrality, or interests beyond its sphere. You glory in some surprising stroke of skill or fortune, not because a cold—or even an interested—by-stander witnesses it, but because your *partner* sympathises in the contingency. You win for two. You triumph for two. Two are exalted. Two again are mortified; which divides their disgrace, as the conjunction doubles (by taking off the invidiousness) your glories. Two losing to two are better reconciled, than one to one in that close butchery. The hostile feeling is weakened by multiplying the channels. War becomes a civil game.—By such reasonings as these the old lady was accustomed to defend her favourite pastime.

No inducement could ever prevail upon her to play at any game, where chance entered into the composition, *for nothing*. Chance, she would argue—and here again, admire the subtlety of her conclusion;—chance is nothing, but where something else depends upon it. It is obvious that cannot be *glory*. What rational cause of exultation could it give to a man to turn up size ace a hundred times together by himself? or before spectators, where no stake was depending?—Make a lottery of a hundred thousand tickets with but one fortunate number—and what possible principle of our nature, except stupid wonderment, could it gratify to gain that number as many times successively, without a prize?—Therefore she disliked the mixture of chance in backgammon, where it was not played for money. She called it foolish, and those people idiots, who were taken with a lucky hit under such circumstances. Games of pure skill were as little to her fancy. Played for a stake, they were a mere system of over-reaching. Played for glory they were, a mere setting of one man's wit,—his memory, or combination-faculty rather—against another's; like a mock-engagement at a review, bloodless and profitless. She could not conceive a *game*

wanting the spritely infusion of chance, the handsome excuses of good fortune. Two people playing at chess in a corner of a room, whilst whist was stirring in the centre, would inspire her with insufferable horror and ennui. Those well-cut similitudes of Castles, and Knights, the *imagery* of the board, she would argue, (and I think in this case justly,) were entirely misplaced and senseless. Those hard head-contests can in no instance ally with the fancy. They reject form and colour. A pencil and dry slate (she used to say) were the proper arena for such combatants.

To those puny objectors against cards, as nurturing the bad passions, she would retort, that man is a gaming animal. He must be always trying to get the better in something or other :—that this passion can scarcely be more safely expended than upon a game at cards : that cards are a temporary illusion ; in truth, a mere drama ; for we do but *play* at being mightily concerned, where a few idle shillings are at stake, yet, during the illusion, we *are* as mightily concerned as those whose stake is crowns and kingdoms. They are a sort of dream-fighting ; much ado ; great battling, and little bloodshed ; mighty means for disproportioned ends ; quite as diverting, and a great deal more innoxious, than many of those more serious *games* of life, which men play, without esteeming them to be such.——

With great deference to the old lady's judgment on these matters, I think I have experienced some moments in my life, when playing at cards *for nothing* has even been agreeable. When I am in sickness, or not in the best spirits, I sometimes call for the cards, and play a game at piquet *for love* with my cousin Bridget —Bridget Elia.

I grant there is something sneaking in it ; but with a tooth-ache, or a sprained ankle,—when you are subdued and humble,—you are glad to put up with an inferior spring of action.

There is such a thing in nature, I am convinced, as *sick whist*.

I grant it is not the highest style of man—I deprecate the manes of Sarah Battle—she lives not, alas ! to whom I should apologise.

At such times, those *terms* which my old friend objected to, come in as something admissible.—I love to get a tierce or a quatorze, though they mean nothing. I am subdued to an inferior interest. Those shadows of winning amuse me.

That last game I had with my sweet cousin (I capotted her)—(dare I tell thee, how foolish I am ?)—I wished it might have lasted for ever, though we gained nothing, and lost nothing, though it was a mere shade of play : I would be content to go on in that idle folly for ever. The pipkin should be ever boiling, that was to prepare the gentle lenitive to my foot, which Bridget was doomed to apply after the game was over : and, as I do not much relish appliances, there it should ever bubble. Bridget and I should be ever playing.

## A CHAPTER ON EARS.

I HAVE no ear.—

Mistake me not, reader—nor imagine that I am by nature destitute of those exterior twin appendages, hanging ornaments, and (architecturally speaking) handsome volutes to the human capital. Better my mother had never borne me.—I am, I think, rather delicately than copiously provided with those conduits ; and I feel no disposition to envy the mule for his plenty, or the mole for her exactness, in those ingenious labyrinthine inlets—those indispensable side-intelligencers.

Neither have I incurred, or done any thing to incur, with Defoe, that hideous disfigurement, which constrained him to draw upon assurance—to feel "quite unabashed," and at ease upon that article. I was never, I thank my stars, in the pillory ; nor, if I read them aright, is it within the compass of my destiny, that I ever should be.

When therefore I say that I have no ear, you will understand me to mean—*for music*. To say that this heart never melted at the concord of sweet sounds, would be a foul

self-libel. "*Water parted from the sea*" never fails to move it strangely. So does "*In infancy.*" But they were used to be sung at her harpsichord (the old-fashioned instrument in vogue in those days) by a gentlewoman—the gentlest, sure, that ever merited the appellation—the sweetest—why should I hesitate to name Mrs. S——, once the blooming Fanny Weatheral of the Temple—who had power to thrill the soul of Elia, small imp as he was, even in his long coats; and to make him glow, tremble, and blush with a passion, that not faintly indicated the day-spring of that absorbing sentiment which was afterwards destined to overwhelm and subdue his nature quite for Alice W——n.

I even think that *sentimentally* I am disposed to harmony. But *organically* I am incapable of a tune. I have been practising "*God save the King*" all my life; whistling and humming of it over to myself in solitary corners; and am not yet arrived, they tell me, within many quavers of it. Yet hath the loyalty of Elia never been impeached.

I am not without suspicion, that I have an undeveloped faculty of music within me. For thrumming, in my wild way, on my friend A.'s piano, the other morning, while he was engaged in an adjoining parlour,—on his return he was pleased to say, "*he thought it could not be the maid!*" On his first surprise at hearing the keys touched in somewhat an airy and masterful way, not dreaming of me, his suspicions had lighted on *Jenny*. But a grace, snatched from a superior refinement, soon convinced him that some being—technically perhaps deficient, but higher informed from a principle common to all the fine arts—had swayed the keys to a mood which Jenny, with all her (less cultivated) enthusiasm, could never have elicited from them. I mention this as a proof of my friend's penetration, and not with any view of disparaging Jenny.

Scientifically I could never be made to understand (yet have I taken some pains) what a note in music is; or how one note should differ from another. Much less in voices can I distinguish a soprano from a tenor. Only sometimes the thorough-bass I contrive to guess at, from its being supereminently harsh and disagreeable. I tremble, however, for my misapplication of the simplest terms of *that* which I disclaim. While I profess my ignorance, I scarce know what to *say* I am ignorant of. I hate, perhaps, by misnomers. *Sostenuto* and *adagio* stand in the like relation of obscurity to me; and *Sol, Fa, Mi, Re,* is as conjuring as *Baralipton.*

It is hard to stand alone in an age like this,—(constituted to the quick and critical perception of all harmonious combinations, I verily believe, beyond all preceding ages, since Jubal stumbled upon the gamut,) to remain, as it were, singly unimpressible to the magic influences of an art, which is said to have such an especial stroke at soothing, elevating, and refining the passions.—Yet, rather than break the candid current of my confessions, I must avow to you, that I have received a great deal more pain than pleasure from this so cried-up faculty.

I am constitutionally susceptible of noises. A carpenter's hammer, in a warm summer noon, will fret me into more than midsummer madness. But those unconnected, unset sounds are nothing to the measured malice of music. The ear is passive to those single strokes; willingly enduring stripes while it hath no task to con. To music it cannot be passive. It will strive—mine at least will—'spite of its inaptitude, to thrid the maze; like an unskilled eye painfully poring upon hieroglyphics. I have sat through an Italian Opera, till, for sheer pain, and inexplicable anguish, I have rushed out into the noisiest places of the crowded streets, to solace myself with sounds, which I was not obliged to follow, and get rid of the distracting torment of endless, fruitless, barren attention! I take refuge in the unpretending assemblage of honest common-life sounds;—and the purgatory of the Enraged Musician becomes my paradise.

I have sat at an Oratorio (that profanation of the purposes of the cheerful playhouse) watching the faces of the auditory in the pit (what a contrast to Hogarth's Laughing Audience!) immoveable, or affecting some faint emotion—till (as some have said, that our occupations in the next world will be but a shadow of what delighted us in this) I have imagined myself in some cold Theatre in Hades, where some of the *forms* of the earthly one should be kept up, with none of the *enjoyment*; or like that

——Party in a parlour
All silent, and all DAMNED.

Above all, those insufferable concertos, and pieces of music, as they are called, do plague and embitter my apprehension.—Words are something; but to be exposed to an endless battery of mere sounds; to be long a dying, to lie stretched upon a rack of roses; to keep up languor by unintermitted effort; to pile honey upon sugar, and sugar upon honey, to an interminable tedious sweetness; to fill up sound with feeling, and strain ideas to keep pace with it; to gaze on empty frames, and be forced to make the pictures for yourself; to read a book, *all stops*, and be obliged to supply the verbal matter; to invent extempore tragedies to answer to the vague gestures of an inexplicable rambling mime—these are faint shadows of what I have undergone from a series of the ablest-executed pieces of this empty *instrumental music*.

I deny not, that in the opening of a concert, I have experienced something vastly lulling and agreeable:—afterwards followeth the languor and the oppression.—Like that disappointing book in Patmos; or, like the comings on of melancholy, described by Burton, doth music make her first insinuating approaches:—"Most pleasant it is to such as are melancholy given to walk alone in some solitary grove, betwixt wood and water, by some brook side, and to meditate upon some delightsome and pleasant subject, which shall affect him most, *amabilis insania*, and *mentis gratissimus error*. A most incomparable delight to build castles in the air, to go smiling to themselves, acting an infinite variety of parts, which they suppose, and strongly imagine, they act, or that they see done.—So delightsome these toys at first, they could spend whole days and nights without sleep, even whole years in such contemplations, and fantastical meditations, which are like so many dreams, and will hardly be drawn from them—winding and unwinding themselves as so many clocks, and still pleasing their humours, until at the last the SCENE TURNS UPON A SUDDEN, and they being now habitated to such meditations and solitary places, can endure no company, can think of nothing but harsh and distasteful subjects. Fear, sorrow, suspicion, *subrusticus pudor*, discontent, cares, and weariness of life, surprise them on a sudden and they can think of nothing else; continually suspecting, no sooner are their eyes open, but this infernal plague of melancholy seizeth on them, and terrifies their souls, representing some dismal object to their minds; which now, by no means, no labour, no persuasions, they can avoid, they cannot be rid of, they cannot resist."

Something like this "SCENE TURNING" I have experienced at the evening parties, at the house of my good Catholic friend *Nov*——; who, by the aid of a capital organ, himself the most finished of players, converts his drawing-room into a chapel, his week days into Sundays, and these latter into minor heavens.*

When my friend commences upon one of those solemn anthems, which peradventure struck upon my heedless ear, rambling in the side aisles of the dim Abbey, some five-and-thirty years since, waking a new sense, and putting a soul of old religion into my young apprehension—(whether it be *that*, in which the Psalmist, weary of the persecutions of bad men, wisheth to himself dove's wings—or *that other*, which, with a like measure of sobriety and pathos, inquireth by what means the young man shall best cleanse his mind)—a holy calm pervadeth me.—I am for the time

——rapt above earth,
And possess joys not promised at my birth.

But when this master of the spell, not content to have laid a soul prostrate, goes on, in his power, to inflict more bliss than lies in her capacity to receive,—impatient to overcome her "earthly" with his "heavenly,"—still pouring in, for protracted hours, fresh waves and fresh from the sea of sound, or from that inexhausted *German* ocean, above which, in triumphant progress, dolphin-seated, ride those Arions *Haydn* and *Mozart*, with their attendant Tritons, *Bach*, *Beethoven*, and a countless tribe, whom to attempt to reckon up would but plunge me again in the deeps,—I stagger under the weight of harmony, reeling to and fro at my wits' end;—clouds, as of frankincense, oppress me—priests, altars, censers, dazzle before me—the genius of *his* religion hath me in her toils—a shadowy triple tiara invests the brow of my friend, late so naked, so ingenuous—he is Pope,—and by him sits, like as in the anomaly of dreams, a she-Pope too,—tri-coroneted like himself!—I am converted, and

* I have been there, and still would go;
'Tis like a little heaven below.—*Dr. Watts.*

yet a Protestant;—at once *malleus hereticorum*, and myself grand heresiarch: or three heresies centre in my person:—I am Marcion, Ebion, and Cerinthus—Gog and Magog—what not?—till the coming in of the friendly supper-tray dissipates the figment, and a draught of true Lutheran beer (in which chiefly my friend shows himself no bigot) at once reconciles me to the rationalities of a purer faith; and restores to me the genuine unterrifying aspects of my pleasant-countenanced host and hostess

## ALL FOOLS' DAY.

The compliments of the season to my worthy masters, and a merry first of April to us all!

Many happy returns of this day to you—and you—and *you*, Sir—nay, never frown, man, nor put a long face upon the matter. Do not we know one another? what need of ceremony among friends? we have all a touch of *that same*—you understand me—a speck of the motley. Beshrew the man who on such a day as this, the *general festival*, should affect to stand aloof. I am none of those sneakers. I am free of the corporation, and care not who knows it. He that meets me in the forest to-day, shall meet with no wise-acre, I can tell him. *Stultus sum.* Translate me that, and take the meaning of it to yourself for your pains. What! man, we have four quarters of the globe on our side, at the least computation.

Fill us a cup of that sparkling gooseberry—we will drink no wise, melancholy, politic port on this day—and let us troll the catch of Amiens—*duc ad me—duc ad me*—how goes it?

> Here shall he see
> Gross fools as he.

Now would I give a trifle to know historically and authentically, who was the greatest fool that ever lived. I would certainly give him in a bumper. Marry, of the present breed, I think I could without much difficulty name you the party.

Remove your cap a little further, if you please: it hides my bauble. And now each man bestride his hobby, and dust away his bells to what tune he pleases. I will give you, for my part,

> ——The crazy old church clock,
> And the bewildered chimes.

Good master Empedocles, you are welcome. It is long since you went a salamander-gathering down Ætna. Worse than samphire-picking by some odds. 'Tis a mercy your worship did not singe your mustachios.

Ha! Cleombrotus! and what salads in faith did you light upon at the bottom of the Mediterranean? You were founder, I take it, of the disinterested sect of the Calenturists.

Gebir, my old free-mason, and prince of plasterers at Babel, bring in your trowel, most Ancient Grand! You have claim to a seat here at my right hand, as patron of the stammerers. You left your work, if I remember Herodotus correctly, at eight hundred million toises, or thereabout, above the level of the sea. Bless us, what a long bell you must have pulled, to call your top workmen to their nuncheon on the low grounds of Shinar. Or did you send up your garlic and onions by a rocket? I am a rogue if I am not ashamed to show you our Monument on Fish-street Hill, after your altitudes. Yet we think it somewhat.

What, the magnanimous Alexander in tears?—cry, baby, put its finger in its eye, it shall have another globe, round as an orange, pretty moppet!

Mister Adams——'odso, I honour your coat—pray do us the favour to read to us that sermon, which you lent to Mistress Slipslop—the twenty and second in your portmanteau there—on Female Incontinence—the same—it will come in most irrelevantly and impertinently seasonable to the time of the day.

Good Master Raymund Lully, you look wise. Pray correct that error.——

Duns, spare your definitions. I must fine you a bumper, or a paradox. We will have

nothing said or done syllogistically this day. Remove those logical forms, waiter, that no gentleman break the tender shins of his apprehension stumbliug across them.

Master Stephen, you are late.—Ha ! Cokes, is it you ?—Aguecheek, my dear knight, let me pay my devoir to you.—Master Shallow, your worship's poor servant to command.—Master Silence, I will use few words with you. —Slender, it shall go hard if I edge not you in somewhere—You six will engross all the poor wit of the company to-day.—I know it, I know it.

Ha ! honest R——, my fine old Librarian of Ludgate, time out of mind, art thou here again ? Bless thy doublet, it is not over-new, threadbare as thy stories :—what dost thou flitting about the world at this rate ?—Thy customers are extinct, defunct, bed-rid, have ceased to read long ago.—Thou goest still among them, seeing if, peradventure, thou canst hawk a volume or two.—Good Granville S——, thy last patron, is flown.

> King Pandion, he is dead,
> All thy friends are lapt in lead.—

Nevertheless, noble R——, come in, and take your seat here, between Armado and Quisada ; for in true courtesy, in gravity, in fantastic smiling to thyself, in courteous smiling upon others, in the goodly ornature of well-apparelled speech, and the commendation of wise sentences, thou art nothing inferior to those accomplished Dons of Spain. The spirit of chivalry forsake me for ever, when I forget thy singing the song of Macheath, which declares that he might be *happy with either*, situated between those two ancient spinsters —when I forget the inimitable formal love which thou didst make, turning now to the one, and now to the other, with that Malvolian smile—as if Cervantes, not Gay, had written it for his hero ; and as if thousands of periods must revolve, before the mirror of courtesy could have given his invidious preference between a pair of so goodly-propertied and meritorious-equal damsels. * * *

To descend from these altitudes, and not to protract our Fool's Banquet beyond its appropriate day,—for I fear the second of April is not many hours distant—in sober verity I will confess a truth to thee, reader. I love a *Fool*—as naturally, as if I were of kith and kin to him. When a child, with child-like apprehensions, that dived not below the surface of the matter, I read those *Parables*—not guessing at the involved wisdom—I had more yearnings towards that simple architect, that built his house upon the sand, than I entertained for his more cautious neighbour : I grudged at the hard censure pronounced upon the quiet soul that kept his talent ; and—prizing their simplicity beyond the more provident, and, to my apprehension, somewhat *unfeminine* wariness of their competitors—I felt a kindliness, that almost amounted to a *tendre*, for those five thoughtless virgins.—I have never made an acquaintance since, that lasted : or a friendship, that answered ; with any that had not some tincture of the absurd in their characters. I venerate an honest obliquity of understanding. The more laughable blunders a man shall commit in your company, the more tests he giveth you, that he will not betray or overreach you. I love the safety, which a palpable hallucination warrants ; the security, which a word out of season ratifies. And take my word for this, reader, and say a fool told it you, if you please, that he who hath not a dram of folly in his mixture, hath pounds of much worse matter in his composition. It is observed, that " the foolisher the fowl or fish, — woodcocks,—dotterels—cods'-heads, &c., the finer the flesh thereof," and what are commonly the world's received fools, but such whereof the world is not worthy ? and what have been some of the kindliest patterns of our species, but so many darlings of absurdity, minions of the goddess, and her white boys ?—Reader, if you wrest my words beyond their fair construction, it is you, and not I, that are the *April Fool*.

# A QUAKERS' MEETING.

Still-born Silence! thou that art
Flood-gate of the deeper heart!
Offspring of a heavenly kind!
Frost o' the mouth, and thaw o' the mind!
Secrecy's confidant, and he
Who makes religion mystery!

Admiration's speaking'st tongue!
Leave, thy desert shades among,
Reverend hermits' hallow'd cells,
Where retired devotion dwells!
With thy enthusiasms come,
Seize our tongues, and strike us dumb! *

Reader, would'st thou know what true peace and quiet mean; would'st thou find a refuge from the noises and clamours of the multitude; would'st thou enjoy at once solitude and society; would'st thou possess the depth of thy own spirit in stillness, without being shut out from the consolatory faces of thy species; would'st thou be alone, and yet accompanied; solitary, yet not desolate; singular, yet not without some to keep thee in countenance; a unit in aggregate; a simple in composite:—come with me into a Quakers' Meeting.

Dost thou love silence deep as that "before the winds were made?" go not out into the wilderness, descend not into the profundities of the earth; shut not up thy casements; nor pour wax into the little cells of thy ears, with little-faith'd self-mistrusting Ulysses.—Retire with me into a Quakers' Meeting.

For a man to refrain even from good words, and to hold his peace, it is commendable; but for a multitude, it is great mastery.

What is the stillness of the desert, compared with this place? what the uncommunicating muteness of fishes?—here the goddess reigns and revels.—"Boreas, and Cesias, and Argestes loud," do not with their inter-confounding uproars more augment the brawl—nor the waves of the blown Baltic with their clubbed sounds—than their opposite (Silence her sacred self) is multiplied and rendered more intense by numbers, and by sympathy. She too hath her deeps, that call unto deeps. Negation itself hath a positive more and less; and closed eyes would seem to obscure the great obscurity of midnight.

There are wounds, which an imperfect solitude cannot heal. By imperfect I mean that which a man enjoyeth by himself. The perfect is that which he can sometimes attain in crowds, but nowhere so absolutely as in a Quakers' Meeting.—Those first hermits did certainly understand this principle, when they retired into Egyptian solitudes, not singly, but in shoals, to enjoy one another's want of conversation. The Carthusian is bound to his brethren by this agreeing spirit of incommunicativeness. In secular occasions, what so pleasant as to be reading a book through a long winter evening, with a friend sitting by—say, a wife—he, or she, too, (if that be probable,) reading another, without interruption, or oral communication?—can there be no sympathy without the gabble of words?—away with this inhuman, shy, single, shade-and-cavern-haunting solitariness. Give me, Master Zimmermann, a sympathetic solitude.

To pace alone in the cloisters, or side aisles of some cathedral, time-stricken;

> Or under hanging mountains,
> Or by the fall of fountains;

is but a vulgar luxury, compared with that which those enjoy, who come together for the purposes of more complete, abstracted solitude. This is the loneliness "to be felt."—The Abbey Church of Westminster hath nothing so solemn, so spirit-soothing, as the naked walls and

* From "Poems of all Sorts," by Richard Fleckno, 1653.

benches of a Quakers' Meeting. Here are no tombs, no inscriptions,

> ————Sands, ignoble things,
> Dropt from the ruined sides of kings—

but here is something, which throws Antiquity herself into the fore-ground—SILENCE—eldest of things—language of old Night—primitive Discourser—to which the insolent decays of mouldering grandeur have but arrived by a violent, and, as we may say, unnatural progression.

> How reverend is the view of these hushed heads,
> Looking tranquillity!

Nothing-plotting, nought-caballing, unmischievous synod! convocation without intrigue! parliament without debate! what a lesson dost thou read to council, and to consistory!—if my pen treat of you lightly—as haply it will wander—yet my spirit hath gravely felt the wisdom of your custom, when sitting among you in deepest peace, which some out-welling tears would rather confirm than disturb, I have reverted to the times of your beginnings, and the sowings of the seed by Fox and Dewesbury.—I have witnessed that, which brought before my eyes your heroic tranquillity, inflexible to the rude jests and serious violences of the insolent soldiery, republican or royalist, sent to molest you—for ye sate betwixt the fires of two persecutions, the outcast and off-scouring of church and presbytery. —I have seen the reeling sea-ruffian, who had wandered into your receptacle, with the avowed intention of disturbing your quiet, from the very spirit of the place receive in a moment a new heart, and presently sit among ye as a lamb amidst lambs. And I remember Penn before his accusers, and Fox in the bail-dock, where he was lifted up in spirit, as he tells us, and "the Judge and the Jury became as dead men under his feet."

Reader, if you are not acquainted with it, I would recommend to you, above all church-narratives, to read Sewel's History of the Quakers. It is in folio, and is the abstract of the Journals of Fox and the primitive Friends. It is far more edifying and affecting than anything you will read of Wesley and his colleagues. Here is nothing to stagger you, nothing to make you mistrust, no suspicion of alloy, no drop or dreg of the worldly or ambitious spirit. You will here read the true story of that much-injured, ridiculed man (who perhaps hath been a by-word in your mouth), —James Naylor: what dreadful sufferings, with what patience, he endured, even to the boring through of his tongue with red-hot irons, without a murmur; and with what strength of mind, when the delusion he had fallen into, which they stigmatised for blasphemy, had given way to clearer thoughts, he could renounce his error, in a strain of the beautifullest humility, yet keep his first grounds, and be a Quaker still!—so different from the practice of your common converts from enthusiasm, who, when they apostatize, *apostatize all*, and think they can never get far enough from the society of their former errors, even to the renunciation of some saving truths, with which they had been mingled, not implicated.

Get the Writings of John Woolman by heart; and love the early Quakers.

How far the followers of these good men in our days have kept to the primitive spirit, or in what proportion they have substituted formality for it, the Judge of Spirits can alone determine. I have seen faces in their assemblies, upon which the dove sate visibly brooding. Others again I have watched, when my thoughts should have been better engaged, in which I could possibly detect nothing but a blank inanity. But quiet was in all, and the disposition to unanimity, and the absence of the fierce controversial workings.—If the spiritual pretensions of the Quakers have abated, at least they make few pretences. Hypocrites they certainly are not, in their preaching. It is seldom indeed that you shall see one get up amongst them to hold forth. Only now and then a trembling, female, generally *ancient*, voice is heard—you cannot guess from what part of the meeting it proceeds—with a low, buzzing, musical sound, laying out a few words which "she thought might suit the condition of some present," with a quaking diffidence, which leaves no possibility of supposing that anything of female vanity was mixed up, where the tones were so full of tenderness, and a restraining modesty.—The men, for what I have observed, speak seldomer.

Once only, and it was some years ago, I witnessed a sample of the old Foxian orgasm. It was a man of giant stature, who, as Words-

worth phrases it, might have danced "from head to foot eqnipt in iron mail." His frame was of iron too. But *he* was malleable. I saw him shake all over with the spirit—I dare not say of delusion. The strivings of the outer man were unutterable—he seemed not to speak, bnt to be spoken from. I saw the strong man bowed down, and his knees to fail—his joints all seemed loosening—it was a figure to set off against Paul Preaching—the words he uttered were few, and sound—he was evidently resisting his will—keeping down his own word-wisdom with more mighty effort, than the world's orators strain for theirs. "He had been a WIT in his youth," he told us, with expressions of a sober remorse. And it was not till long after the impression had begun to wear away, that I was enabled, with something like a smile, to recal the striking incongruity of the confession—understanding the term in its worldly acceptation—with the frame and physiognomy of the person before me. His brow would have scared away the Levities—the Jocos Risus-que—faster than the Loves fled the face of Dis at Enna.—By *wit*, even in his youth, I will be sworn he understood something far within the limits of an allowable liberty.

More frequently the Meeting is broken up without a word having been spoken. But the mind has been fed. You go away with a sermon not made with hands. You have been in the milder caverns of Trophonius; or as in some den, where that fiercest and savagest of all wild creatures, the TONGUE, that unruly member, has strangely lain tied up and captive. You have bathed with stillness.—O when the spirit is sore fretted, even tired to sickness of the janglings, and nonsense-noises of the world, what a balm and a solace it is, to go and seat yourself, for a quiet half hour, upon some undisputed corner of a bench, among the gentle Quakers!

Their garb and stillness conjoined, present a uniformity, tranquil and herd-like—as in the pasture—"forty feeding like one."—

The very garments of a Quaker seem incapable of receiving a soil; and cleanliness in them to be something more than the absence of its contrary. Every Quakeress is a lily; and when they come up in bands to their Whitsun-conferences, whitening the easterly streets of the metropolis, from all parts of the United Kingdom, they show like troops of the Shining Ones.

## THE OLD AND THE NEW SCHOOLMASTER.

MY reading has been lamentably desultory and immethodical. Odd, out of the way, old English plays, and treatises, have supplied me with most of my notions, and ways of feeling. In every thing that relates to *science*, I am a whole Encyclopædia behind the rest of the world. I should have scarcely cut a figure among the franklins, or country gentlemen, in king John's days. I know less geography than a school-boy of six weeks' standing. To me a map of old Ortelius is as authentic as Arrowsmith. I do not know whereabout Africa merges into Asia; whether Ethiopia lie in one or other of those great divisions; nor can form the remotest conjecture of the position of New South Wales, or Van Diemen's Land. Yet do I hold a correspondence with a very dear friend in the first-named of these two Terræ Incognitæ. I have no astronomy. I do not know where to look for the Bear, or Charles's Wain; the place of any star; or the name of any of them at sight. I guess at Venus only by her brightness—and if the sun on some portentous morn were to make his first appearance in the West, I verily believe, that, while all the world were gasping in apprehension about me, I alone should stand unterrified, from sheer incuriosity and want of observation. Of history and chronology I possess some vague points, such as one cannot help picking up in the course of miscellaneous study; but I never deliberately sat down to a chronicle, even of my own country. I have most dim apprehensions of the four great

monarchies; and sometimes the Assyrian, sometimes the Persian, floats as *first*, in my fancy. I make the widest conjectures concerning Egypt, and her shepherd kings. My friend *M.*, with great pains-taking, got me to think I understood the first proposition in Euclid, but gave me over in despair at the second. I am entirely unacquainted with the modern languages; and, like a better man than myself, have "small Latin and less Greek." I am a stranger to the shapes and texture of the commonest trees, herbs, flowers —not from the circumstance of my being town-born — for I should have brought the same inobservant spirit into the world with me, had I first seen it "on Devon's leafy shores,"—and am no less at a loss among purely town-objects, tools, engines, mechanic processes.—Not that I affect ignorance—but my head has not many mansions, nor spacious; and I have been obliged to fill it with such cabinet curiosities as it can hold without aching. I sometimes wonder, how I have passed my probation with so little discredit in the world, as I have done, upon so meagre a stock. But the fact is, a man may do very well with a very little knowledge, and scarce be found out, in mixed company; everybody is so much more ready to produce his own, than to call for a display of your acquisitions. But in a *tête-à-tête* there is no shuffling. The truth will out. There is nothing which I dread so much, as the being left alone for a quarter of an hour with a sensible, well-informed man, that does not know me. I lately got into a dilemma of this sort.—

In one of my daily jaunts between Bishopsgate and Shacklewell, the coach stopped to take up a staid-looking gentleman, about the wrong side of thirty, who was giving his parting directions (while the steps were adjusting), in a tone of mild authority, to a tall youth, who seemed to be neither his clerk, his son, nor his servant, but something partaking of all three. The youth was dismissed, and we drove on. As we were the sole passengers, he naturally enough addressed his conversation to me; and we discussed the merits of the fare, the civility and punctuality of the driver; the circumstance of an opposition coach having been lately set up, with the probabilities of its success—to all which I was enabled to return pretty satisfactory answers, having been drilled into this kind of etiquette by some years' daily practice of riding to and fro in the stage aforesaid—when he suddenly alarmed me by a startling question, whether I had seen the show of prize cattle that morning in Smithfield? Now as I had not seen it, and do not greatly care for such sort of exhibitions, I was obliged to return a cold negative. He seemed a little mortified, as well as astonished, at my declaration, as (it appeared) he was just come fresh from the sight, and doubtless had hoped to compare notes on the subject. However, he assured me that I had lost a fine treat, as it far exceeded the show of last year. We were now approaching Norton Falgate, when the sight of some shop-goods *ticketed* freshened him up into a dissertation upon the cheapness of cottons this spring. I was now a little in heart, as the nature of my morning avocations had brought me into some sort of familiarity with the raw material; and I was surprised to find how eloquent I was becoming on the state of the India market — when, presently, he dashed my incipient vanity to the earth at once, by inquiring whether I had ever made any calculation as to the value of the rental of all the retail shops in London. Had he asked of me, what song the Sirens sang, or what name Achilles assumed when he hid himself among women, I might, with Sir Thomas Browne, have hazarded a "wide solution*." My companion saw my embarrassment, and, the almhouses beyond Shoreditch just coming in view, with great good-nature and dexterity shifted his conversation to the subject of public charities; which led to the comparative merits of provision for the poor in past and present times, with observations on the old monastic institutions, and charitable orders; but, finding me rather dimly impressed with some glimmering notions from old poetic associations, than strongly fortified with any speculations reducible to calculation on the subject, he gave the matter up; and, the country beginning to open more and more upon us, as we approached the turnpike at Kingsland (the destined termination of his journey), he put a home thrust upon me, in the most unfortunate position he could have chosen, by advancing some queries relative to the North Pole Expe-

* Urn Burial.

dition. While I was muttering out something about the Panorama of those strange regions (which I had actually seen), by way of parrying the question, the coach stopping relieved me from any further apprehensions. My companion getting out, left me in the comfortable possession of my ignorance; and I heard him, as he went off, putting questions to an ontside passenger, who had alighted with him, regarding an epidemic disorder, that had been rife about Dalston; and which my friend assured him had gone through five or six schools in that neighbourhood. The truth now flashed upon me, that my companion was a schoolmaster; and that the youth, whom he had parted from at our first acquaintance, must have been one of the bigger boys, or the usher.—He was evidently a kind-hearted man, who did not seem so much desirous of provoking discussion by the questions which he put, as of obtaining information at any rate. It did not appear that he took any interest, either, in such kind of inquiries, for their own sake; but that he was in some way bound to seek for knowledge. A greenish-coloured coat, which he had on, forbade me to surmise that he was a clergyman. The adventure gave birth to some reflections on the difference between persons of his profession in past and present times.

Rest to the souls of those fine old Pedagogues; the breed, long since extinct, of the Lilys, and the Linacres: who believing that all learning was contained in the languages which they taught, and despising every other acquirement as superficial and useless, came to their task as to a sport! Passing from infancy to age, they dreamed away all their days as in a grammar-school. Revolving in a perpetual cycle of declensions, conjugations, syntaxes, and prosodies; renewing constantly the occupations which had charmed their studious childhood; rehearsing continually the part of the past; life must have slipped from them at last like one day. They were always in their first garden, reaping harvests of their golden time, among their *Flori* and their *Spici-legia*; in Arcadia still, but kings; the ferule of their sway not much harsher, but of like dignity with that mild sceptre attributed to king Basilens; the Greek and Latin, their stately Pamela and their Philoclea; with the occasional duncery of some untoward tyro, serving for a refreshing interlude of a Mopsa, or a clown Damœtas!

With what a savour doth the Preface to Colet's, or (as it is sometimes called) Paul's Accidence, set forth! "To exhort every man to the learning of grammar, that intendeth to attain the understanding of the tongues, wherein is contained a great treasury of wisdom and knowledge, it would seem but vain and lost labour; for so much as it is known, that nothing can surely be ended, whose beginning is either feeble or faulty; and no building be perfect whereas the foundation and groundwork is ready to fall, and unable to uphold the burden of the frame." How well doth this stately preamble (comparable to those which Milton commendeth as "having been the usage to prefix to some solemn law, then first promulgated by Solon, or Lycurgus") correspond with and illustrate that pious zeal for conformity, expressed in a succeeding clause, which would fence about grammar-rules with the severity of faith articles!—"as for the diversity of grammars, it is well profitably taken away by the king majesties wisdom, who foreseeing the inconvenience, and favourably providing the remedie, caused one kind of grammar by sundry learned men to be diligently drawn, and so to be set out, only everywhere to be taught for the use of learners, and for the hurt in changing of schoolmaisters." What a *gusto* in that which follows: "wherein it is profitable that he [the pupil] can orderly decline his noun, and his verb." *His* noun!

The fine dream is fading away fast; and the least concern of a teacher in the present day is to inculcate grammar-rules.

The modern schoolmaster is expected to know a little of everything, because his pupil is required not to be entirely ignorant of anything. He must be superficially, if I may so say, omniscient. He is to know something of pneumatics; of chemistry; of whatever is curious, or proper to excite the attention of the youthful mind; an insight into mechanics is desirable, with a touch of statistics; the quality of soils, &c. botany, the constitution of his country, *cum multis aliis*. You may get a notion of some part of his expected duties by consulting the famous Tractate on Education addressed to Mr. Hartlib.

All these things—these, or the desire of them—he is expected to instil, not by set lessons from professors, which he may charge in the bill, but at school-intervals, as he walks the streets, or saunters through green fields (those natural instructors), with his pupils. The least part of what is expected from him, is to be done in school-hours. He must insinuate knowledge at the *mollia tempora fandi*. He must seize every occasion—the season of the year—the time of the day—a passing cloud—a rainbow—a waggon of hay—a regiment of soldiers going by—to inculcate something useful. He can receive no pleasure from a casual glimpse of Nature, but must catch at it as an object of instruction. He must interpret beauty into the picturesque. He cannot relish a beggar-man, or a gipsy, for thinking of the suitable improvement. Nothing comes to him, not spoiled by the sophisticating medium of moral uses. The Universe—that Great Book, as it has been called—is to him indeed, to all intents and purposes, a book, out of which he is doomed to read tedious homilies to distasting school-boys.—Vacations themselves are none to him, he is only rather worse off than before; for commonly he has some intrusive upper-boy fastened upon him at such times; some cadet of a great family; some neglected lump of nobility, or gentry; that he must drag after him to the play, to the Panorama, to Mr. Bartley's Orrery, to the Panopticon, or into the country, to a friend's house, or his favourite watering-place. Wherever he goes, this uneasy shadow attends him. A boy is at his board, and in his path, and in all his movements. He is boy-rid, sick of perpetual boy.

Boys are capital fellows in their own way, among their mates; but they are unwholesome companions for grown people. The restraint is felt no less on the one side, than on the other.—Even a child, that "plaything for an hour," tires *always*. The noises of children, playing their own fancies—as I now hearken to them by fits, sporting on the green before my window, while I am engaged in these grave speculations at my neat suburban retreat at Shacklewell—by distance made more sweet—inexpressibly take from the labour of my task. It is like writing to music. They seem to modulate my periods. They ought at least to do so—for in the voice of that tender age there is a kind of poetry, far unlike the harsh prose-accents of man's conversation.—I should but spoil their sport, and diminish my own sympathy for them, by mingling in their pastime.

I would not be domesticated all my days with a person of very superior capacity to my own—not, if I know myself at all, from any considerations of jealousy or self-comparison, for the occasional communion with such minds has constituted the fortune and felicity of my life—but the habit of too constant intercourse with spirits above you, instead of raising you, keeps you down. Too frequent doses of original thinking from others, restrain what lesser portion of that faculty you may possess of your own. You get entangled in another man's mind, even as you lose yourself in another man's grounds. You are walking with a tall varlet, whose strides out-pace yours to lassitude. The constant operation of such potent agency would reduce me, I am convinced, to imbecility. You may derive thoughts from others; your way of thinking, the mould in which your thoughts are cast, must be your own. Intellect may be imparted, but not each man's intellectual frame.—

As little as I should wish to be always thus dragged upward, as little (or rather still less) is it desirable to be stunted downwards by your associates. The trumpet does not more stun you by its loudness, than a whisper teases you by its provoking inaudibility.

Why are we never quite at our ease in the presence of a schoolmaster?—because we are conscious that he is not quite at his ease in ours. He is awkward, and out of place, in the society of his equals. He comes like Gulliver from among his little people, and he cannot fit the stature of his understanding to yours. He cannot meet you on the square. He wants a point given him, like an indifferent whist-player. He is so used to teaching, that he wants to be teaching *you*. One of these professors, upon my complaining that these little sketches of mine were anything but methodical, and that I was unable to make them otherwise, kindly offered to instruct me in the method by which young gentlemen in *his* seminary were taught to compose English themes.—The jests of a schoolmaster are coarse, or thin. They do not *tell* out of school. He is under the restraint of

a formal or didactive hypocrisy in company, as a clergyman is under a moral one. He can no more let his intellect loose in society, than the other can his inclinations.—He is forlorn among his co-evals; his juniors cannot be his friends.

"I take blame to myself," said a sensible man of this profession, writing to a friend respecting a youth who had quitted his school abruptly, "that your nephew was not more attached to me. But persons in my situation are more to be pitied, than can well be imagined. We are surrounded by young, and, consequently, ardently affectionate hearts, but *we* can never hope to share an atom of their affections. The relation of master and scholar forbids this. *How pleasing this must be to you, how I envy your feelings!* my friends will sometimes say to me, when they see young men whom I have educated, return after some years' absence from school, their eyes shining with pleasure, while they shake hands with their old master, bringing a present of game to me, or a toy to my wife, and thanking me in the warmest terms for my care of their education. A holiday is begged for the boys; the house is a scene of happiness; I, only, am sad at heart.—This fine-spirited and warm-hearted youth, who fancies he repays his master with gratitude for the care of his boyish years—this young man—in the eight long years I watched over him with a parent's anxiety, never could repay me with one look of genuine feeling. He was proud, when I praised; he was submissive, when I reproved him; but he did never *love* me—and what he now mistakes for gratitude and kindness for me, is but the pleasant sensation, which all persons feel at revisiting the scenes of their boyish hopes and fears; and the seeing on equal terms the man they were accustomed to look up to with reverence. My wife too," this interesting correspondent goes on to say, "my once darling Anna, is the wife of a schoolmaster.—When I married her—knowing that the wife of a schoolmaster ought to be a busy notable creature, and fearing that my gentle Anna would ill supply the loss of my dear bustling mother, just then dead, who never sat still, was in every part of the house in a moment, and whom I was obliged sometimes to threaten to fasten down in a chair, to save her from fatiguing herself to death—I expressed my fears that I was bringing her into a way of life unsuitable to her; and she, who loved me tenderly, promised for my sake to exert herself to perform the duties of her new situation. She promised, and she has kept her word. What wonders will not woman's love perform?—My house is managed with a propriety and decorum unknown in other schools; my boys are well fed, look healthy, and have every proper accommodation; and all this performed with a careful economy, that never descends to meanness. But I have lost my gentle *helpless* Anna!—When we sit down to enjoy an hour of repose after the fatigue of the day, I am compelled to listen to what have been her useful (and they are really useful) employments through the day, and what she proposes for her to-morrow's task. Her heart and her features are changed by the duties of her situation. To the boys, she never appears other than the *master's wife*, and she looks up to me as the *boy's master*; to whom all show of love and affection would be highly improper, and unbecoming the dignity of her situation and mine. Yet *this* my gratitude forbids me to hint to her. For my sake she submitted to be this altered creature, and can I reproach her for it?"—For the communication of this letter, I am indebted to my cousin Bridget.

# IMPERFECT SYMPATHIES.

I am of a constitution so general, that it consorts and sympathizeth with all things; I have no antipathy, or rather idiosyncrasy in any thing. Those natural repugnancies do not touch me, nor do I behold with prejudice the French, Italian, Spaniard, or Dutch.—*Religio Medici.*

That the author of the Religio Medici, mounted upon the airy stilts of abstraction, conversant about notional and conjectural essences; in whose categories of Being the possible took the upper hand of the actual; should have overlooked the impertinent individualities of such poor concretions as mankind, is not much to be admired. It is rather to be wondered at, that in the genus of animals he should have condescended to distinguish that species at all. For myself—earth-bound and fettered to the scene of my activities,—

Standing on earth, not rapt above the sky,

I confess that I do feel the differences of mankind, national or individual, to an unhealthy excess. I can look with no indifferent eye upon things or persons. Whatever is, is to me a matter of taste or distaste; or when once it becomes indifferent, it begins to be disrelishing. I am, in plainer words, a bundle of prejudices—made up of likings and dislikings—the veriest thrall to sympathies, apathies, antipathies. In a certain sense, I hope it may be said of me that I am a lover of my species. I can feel for all indifferently, but I cannot feel towards all equally. The more purely-English word that expresses sympathy, will better explain my meaning. I can be a friend to a worthy man, who upon another account cannot be my mate or *fellow*. I cannot *like* all people alike.*

I have been trying all my life to like Scotchmen, and am obliged to desist from the experiment in despair. They cannot like me—and in truth, I never knew one of that nation who attempted to do it. There is something more plain and ingenuous in their mode of proceeding. We know one another at first sight. There is an order of imperfect intellects (under which mine must be content to rank) which in its constitution is essentially anti-Caledonian. The owners of the sort of faculties I allude to, have minds rather suggestive than comprehensive. They have no pretences to much clearness or precision in their ideas, or in their manner of expressing them. Their intellectual wardrobe (to confess fairly) has few whole pieces in it. They are content with fragments and scattered pieces of Truth. She presents no full front to them—a feature or side-face at the most. Hints and glimpses, germs and crude essays at a system, is the utmost they pretend to. They beat up a little game peradventure—and leave it to knottier heads, more robust constitutions, to run it down. The light that lights them is not steady and polar, but mutable and shifting: waxing, and again waning. Their

* I would be understood as confining myself to the subject of *imperfect sympathies*. To nations or classes of men there can be no direct antipathy. There may be individuals born and constellated so opposite to another individual nature, that the same sphere cannot hold them. I have met with my moral antipodes, and can believe the story of two persons meeting (who never saw one another before in their lives) and instantly fighting.

——We by proof find there should be
'Twixt man and man such an antipathy,
That though he can show no just reason why
For any former wrong or injury,
Can neither find a blemish in his fame,
Nor aught in face or feature justly blame,
Can challenge or accuse him of no evil,
Yet notwithstanding hates him as a devil.

The lines are from old Heywood's "Hierarchie of Angels," and he subjoins a curious story in confirmation, of a Spaniard who attempted to assassinate a King Ferdinand of Spain, and being put to the rack could give no other reason for the deed but an inveterate antipathy which he had taken to the first sight of the King.

——The cause which to that act compell'd him
Was, he ne'er loved him since he first beheld him.

conversation is accordingly. They will throw out a random word in or out of season, and be content to let it pass for what it is worth. They cannot speak always as if they were upon their oath—but must be understood, speaking or writing, with some abatement. They seldom wait to mature a proposition, but e'en bring it to market in the green ear. They delight to impart their defective discoveries as they arise, without waiting for their full development. They are no systematizers, and would but err more by attempting it. Their minds, as I said before, are suggestive merely. The brain of a true Caledonian (if I am not mistaken) is constituted upon quite a different plan. His Minerva is born in panoply. You are never admitted to see his ideas in their growth—if, indeed, they do grow, and are not rather put together upon principles of clock-work. You never catch his mind in an undress. He never hints or suggests anything, but unlades his stock of ideas in perfect order and completeness. He brings his total wealth into company, and gravely unpacks it. His riches are always about him. He never stoops to catch a glittering something in your presence to share it with you, before he quite knows whether it be true touch or not. You cannot cry *halves* to anything that he finds. He does not find, but bring. You never witness his first apprehension of a thing. His understanding is always at its meridian—you never see the first dawn, the early streaks.—He has no falterings of self-suspicion. Surmises, guesses, misgivings, half-intuitions, semi-consciousnesses, partial illuminations, dim instincts, embryo conceptions, have no place in his brain, or vocabulary. The twilight of dubiety never falls upon him. Is he orthodox—he has no doubts. Is he an infidel—he has none either. Between the affirmative and the negative there is no border-land with him. You cannot hover with him upon the confines of truth, or wander in the maze of a probable argument. He always keeps the path. You cannot make excursions with him—for he sets you right. His taste never fluctuates. His morality never abates. He cannot compromise, or understand middle actions. There can be but a right and a wrong. His conversation is as a book. His affirmations have the sanctity of an oath. You must speak upon the square with him. He stops a metaphor like a suspected person in an enemy's country. "A healthy book!"—said one of his countrymen to me, who had ventured to give that appellation to John Buncle,—"Did I catch rightly what you said? I have heard of a man in health, and of a healthy state of body, but I do not see how that epithet can be properly applied to a book." Above all, you must beware of indirect expressions before a Caledonian. Clap an extinguisher upon your irony, if you are unhappily blest with a vein of it. Remember you are upon your oath. I have a print of a graceful female after Leonardo da Vinci, which I was showing off to Mr. **** After he had examined it minutely, I ventured to ask him how he liked MY BEAUTY (a foolish name it goes by among my friends)—when he very gravely assured me, that "he had considerable respect for my character and talents" (so he was pleased to say), "but had not given himself much thought about the degree of my personal pretensions." The misconception staggered me, but did not seem much to disconcert him.—Persons of this nation are particularly fond of affirming a truth—which nobody doubts. They do not so properly affirm, as annunciate it. They do indeed appear to have such a love of truth (as if, like virtue, it were valuable for itself) that all truth becomes equally valuable, whether the proposition that contains it be new or old, disputed, or such as is impossible to become a subject of disputation. I was present not long since at a party of North Britons, where a son of Burns was expected; and happened to drop a silly expression (in my South British way), that I wished it were the father instead of the son—when four of them started up at once to inform me, that "that was impossible, because he was dead." An impracticable wish, it seems, was more than they could conceive. Swift has hit off this part of their character, namely their love of truth, in his biting way, but with an illiberality that necessarily confines the passage to the margin*. The tediousness of these

* There are some people who think they sufficiently acquit themselves, and entertain their company, with relating facts of no consequence, not at all out of the road of such common incidents as happen every day; and this I have observed more frequently among the Scots than any other nation, who are very careful not to omit the minutest circumstances of time or place; which kind of discourse,

people is certainly provoking. I wonder if they ever tire one another?—In my early life I had a passionate fondness for the poetry of Burns. I have sometimes foolishly hoped to ingratiate myself with his countrymen by expressing it. But I have always found that a true Scot resents your admiration of his compatriot, even more than he would your contempt of him. The latter he imputes to your "imperfect acquaintance with many of the words which he uses;" and the same objection makes it a presumption in you to suppose that you can admire him.—Thomson they seem to have forgotten. Smollett they have neither forgotten nor forgiven, for his delineation of Rory and his companion, upon their first introduction to our metropolis.—Speak of Smollett as a great genius, and they will retort upon you Hume's History compared with *his* Continuation of it. What if the historian had continued Humphrey Clinker?

I have, in the abstract, no disrespect for Jews. They are a piece of stubborn antiquity, compared with which Stonehenge is in its nonage. They date beyond the pyramids. But I should not care to be in habits of familiar intercourse with any of that nation. I confess that I have not the nerves to enter their synagogues. Old prejudices cling about me. I cannot shake off the story of Hugh of Lincoln. Centuries of injury, contempt, and hate, on the one side,—of cloaked revenge, dissimulation, and hate, on the other, between our and their fathers, must and ought, to affect the blood of the children. I cannot believe it can run clear and kindly yet; or that a few fine words, such as candour, liberality, the light of a nineteenth century, can close up the breaches of so deadly a disunion. A Hebrew is nowhere congenial to me. He is least distasteful on 'Change—for the mercantile spirit levels all distinctions, as all are beauties in the dark. I boldly confess that I do not relish the approximation of Jew and Christian, which has become so fashionable. The reciprocal endearments have, to me, something hypocritical and unnatural in them. I do not like to see the Church and Synagogue kissing and congeeing in awkward postures of an affected civility. If *they* are converted, why do they not come over to us altogether? Why keep up a form of separation, when the life of it is fled? If they can sit with us at table, why do they keek at our cookery? I do not understand these half convertites. Jews christianizing—Christians judaizing—puzzle me. I like fish or flesh. A moderate Jew is a more confounding piece of anomaly than a wet Quaker. The spirit of the synagogue is essentially *separative*. B—— would have been more in keeping if he had abided by the faith of his forefathers. There is a fine scorn in his face, which nature meant to be of——Christians. The Hebrew spirit is strong in him, in spite of his proselytism. He cannot conquer the Shibboleth. How it breaks out, when he sings, "The Children of Israel passed through the Red Sea!" The auditors, for the moment, are as Egyptians to him, and he rides over our necks in triumph. There is no mistaking him. B—— has a strong expression of sense in his countenance, and it is confirmed by his singing. The foundation of his vocal excellence is sense. He sings with understanding, as Kemble delivered dialogue. He would sing the Commandments, and give an appropriate character to each prohibition. His nation, in general, have not over-sensible countenances. How should they?—but you seldom see a silly expression among them. Gain, and the pursuit of gain, sharpen a man's visage. I never heard of an idiot being born among them.—Some admire the Jewish female-physiognomy. I admire it—but with trembling. Jael had those full dark inscrutable eyes.

In the Negro countenance you will often meet with strong traits of benignity. I have felt yearnings of tenderness towards some of these faces—or rather masks—that have looked out kindly upon one in casual encounters in the streets and highways. I love what Fuller beautifully calls—these "images of God cut in ebony." But I should not like to associate with them, to share my meals and my good-nights with them—because they are black.

I love Quaker ways, and Quaker worship. I venerate the Quaker principles. It does me good for the rest of the day when I meet any of their people in my path. When I am ruffled or disturbed by any occurrence, the sight, or

if it were not a little relieved by the uncouth terms and phrases, as well as accent and gesture peculiar to that country, would be hardly tolerable.—*Hints towards an Essay on Conversation.*

quiet voice of a Quaker, acts upon me as a ventilator, lightening the air, and taking off a load from the bosom. But I cannot like the Quakers (as Desdemona would say) "to live with them." I am all over sophisticated—with humours, fancies, craving hourly sympathy. I must have books, pictures, theatres, chit-chat, scandal, jokes, ambiguities, and a thousand whimwhams, which their simpler taste can do without. I should starve at their primitive banquet. My appetites are too high for the salads which (according to Evelyn) Eve dressed for the angel, my gusto too excited

To sit a guest with Daniel at his pulse.

The indirect answers which Quakers are often found to return to a question put to them may be explained, I think, without the vulgar assumption, that they are more given to evasion and equivocating than other people. They naturally look to their words more carefully, and are more cautious of committing themselves. They have a peculiar character to keep up on this head. They stand in a manner upon their veracity. A Quaker is by law exempted from taking an oath. The custom of resorting to an oath in extreme cases, sanctified as it is by all religious antiquity, is apt (it must be confessed) to introduce into the laxer sort of minds the notion of two kinds of truth—the one applicable to the solemn affairs of justice, and the other to the common proceedings of daily intercourse. As truth bound upon the conscience by an oath can be but truth, so in the common affirmations of the shop and the market-place a latitude is expected, and conceded upon questions wanting this solemn covenant. Something less than truth satisfies. It is common to hear a person say, "You do not expect me to speak as if I were upon my oath." Hence a great deal of incorrectness and inadvertency, short of falsehood, creeps into ordinary conversation; and a kind of secondary or laic-truth is tolerated, where clergy-truth—oath-truth, by the nature of the circumstances, is not required. A Quaker knows none of this distinction. His simple affirmation being received, upon the most sacred occasions, without any further test, stamps a value upon the words which he is to use upon the most indifferent topics of life. He looks to them, naturally, with more severity. You can have of him no more than his word. He knows, if he is caught tripping in a casual expression, he forfeits, for himself at least, his claim to the invidious exemption. He knows that his syllables are weighed—and how far a consciousness of this particular watchfulness, exerted against a person, has a tendency to produce indirect answers, and a diverting of the question by honest means, might be illustrated, and the practice justified, by a more sacred example than is proper to be adduced upon this occasion. The admirable presence of mind, which is notorious in Quakers upon all contingencies, might be traced to this imposed self-watchfulness—if it did not seem rather an humble and secular scion of that old stock of religious constancy, which never bent or faltered, in the Primitive Friends, or gave way to the winds of persecution, to the violence of judge or accuser, under trials and racking examinations. "You will never be the wiser, if I sit here answering your questions till midnight," said one of those upright Justicers to Penn, who had been putting law-cases with a puzzling subtlety. "Thereafter as the answers may be," retorted the Quaker. The astonishing composure of this people is sometimes ludicrously displayed in lighter instances.—I was travelling in a stage-coach with three male Quakers, buttoned up in the straitest non-conformity of their sect. We stopped to bait at Andover, where a meal, partly tea apparatus, partly supper, was set before us. My friends confined themselves to the tea-table. I in my way took supper. When the landlady brought in the bill, the eldest of my companions discovered that she had charged for both meals. This was resisted. Mine hostess was very clamorous and positive. Some mild arguments were used on the part of the Quakers, for which the heated mind of the good lady seemed by no means a fit recipient. The guard came in with his usual peremptory notice. The Quakers pulled out their money and formally tendered it—so much for tea—I, in humble imitation, tendering mine—for the supper which I had taken. She would not relax in her demand. So they all three quietly put up their silver, as did myself, and marched out of the room, the eldest and gravest going first, with myself closing up the rear, who thought I could not do better than follow the

example of such grave and warrantable personages. We got in. The steps went up. The coach drove off. The murmurs of mine hostess, not very indistinctly or ambiguously pronounced, became after a time inaudible—and now my conscience, which the whimsical scene had for a while suspended, beginning to give some twitches, I waited, in the hope that some justification would be offered by these serious persons for the seeming injustice of their conduct. To my great surprise, not a syllable was dropped on the subject. They sate as mute as at a meeting. At length the eldest of them broke silence, by inquiring of his next neighbour, "Hast thee heard how indigos go at the India House?" and the question operated as a soporific on my moral feeling as far as Exeter.

## WITCHES, AND OTHER NIGHT FEARS.

We are too hasty when we set down our ancestors in the gross for fools, for the monstrous inconsistencies (as they seem to us) involved in their creed of witchcraft. In the relations of this visible world we find them to have been as rational, and shrewd to detect an historic anomaly, as ourselves. But when once the invisible world was supposed to be opened, and the lawless agency of bad spirits assumed, what measures of probability, of decency, of fitness, or proportion — of that which distinguishes the likely from the palpable absurd—could they have to guide them in the rejection or admission of any particular testimony?—That maidens pined away, wasting inwardly as their waxen images consumed before a fire—that corn was lodged, and cattle lamed—that whirlwinds uptore in diabolic revelry the oaks of the forest—or that spits and kettles only danced a fearful-innocent vagary about some rustic's kitchen when no wind was stirring—were all equally probable where no law of agency was understood. That the prince of the powers of darkness, passing by the flower and pomp of the earth, should lay preposterous siege to the weak fantasy of indigent eld—has neither likelihood nor unlikelihood *à priori* to us, who have no measure to guess at his policy, or standard to estimate what rate those anile souls may fetch in the devil's market. Nor, when the wicked are expressly symbolised by a goat, was it to be wondered at so much, that *he* should come sometimes in that body, and assert his metaphor.—That the intercourse was opened at all between both worlds, was perhaps the mistake —but that once assumed, I see no reason for disbelieving one attested story of this nature more than another on the score of absurdity. There is no law to judge of the lawless, or canon by which a dream may be criticised.

I have sometimes thought that I could not have existed in the days of received witchcraft; that I could not have slept in a village where one of those reputed hags dwelt. Our ancestors were bolder or more obtuse. Amidst the universal belief that these wretches were in league with the author of all evil, holding hell tributary to their muttering, no simple Justice of the Peace seems to have scrupled issuing, or silly Headborough serving, a warrant upon them—as if they should subpœna Satan!—Prospero in his boat, with his books and wand about him, suffers himself to be conveyed away at the mercy of his enemies to an unknown island. He might have raised a storm or two, we think, on the passage. His acquiescence is in exact analogy to the non-resistance of witches to the constituted powers. —What stops the Fiend in Spenser from tearing Guyon to pieces—or who had made it a condition of his prey, that Guyon must take assay of the glorious bait—we have no guess. We do not know the laws of that country.

From my childhood I was extremely inquisitive about witches and witch-stories. My maid, and more legendary aunt, supplied me with good store. But I shall mention the accident which directed my curiosity originally into this channel. In my father's book-closet, the History of the Bible by Stackhouse occupied a distinguished station. The pictures

with which it abounds—one of the ark, in particular, and another of Solomon's temple, delineated with all the fidelity of ocular admeasurement, as if the artist had been upon the spot—attracted my childish attention. There was a picture, too, of the Witch raising up Samuel, which I wish that I had never seen. We shall come to that hereafter. Stackhouse is in two huge tomes—and there was a pleasure in removing folios of that magnitude, which, with infinite straining, was as much as I could manage, from the situation which they occupied upon an upper shelf. I have not met with the work from that time to this, but I remember it consisted of Old Testament stories, orderly set down, with the *objection* appended to each story, and the *solution* of the objection regularly tacked to that. The *objection* was a summary of whatever difficulties had been opposed to the credibility of the history, by the shrewdness of ancient or modern infidelity, drawn up with an almost complimentary excess of candour. The *solution* was brief, modest, and satisfactory. The bane and antidote were both before you. To doubts so put, and so quashed, there seemed to be an end for ever. The dragon lay dead, for the foot of the veriest babe to trample on. But—like as was rather feared than realised from that slain monster in Spenser—from the womb of those crushed errors young dragonets would creep, exceeding the prowess of so tender a Saint George as myself to vanquish. The habit of expecting objections to every passage, set me upon starting more objections, for the glory of finding a solution of my own for them. I became staggered and perplexed, a sceptic in long-coats. The pretty Bible stories which I had read, or heard read in church, lost their purity and sincerity of impression, and were turned into so many historic or chronologic theses to be defended against whatever impugners. I was not to disbelieve them, but—the next thing to that—I was to be quite sure that some one or other would or had disbelieved them. Next to making a child an infidel, is the letting him know that there are infidels at all. Credulity is the man's weakness, but the child's strength. O, how ugly sound scriptural doubts from the mouth of a babe and a suckling!—I should have lost myself in these mazes, and have pined away, I think, with such unfit sustenance as these husks afforded, but for a fortunate piece of ill-fortune, which about this time befel me. Turning over the picture of the ark with too much haste, I unhappily made a breach in its ingenious fabric—driving my inconsiderate fingers right through the two larger quadrupeds—the elephant, and the camel—that stare (as well they might) out of the two last windows next the steerage in that unique piece of naval architecture. Stackhouse was henceforth locked up, and became an interdicted treasure. With the book, the *objections* and *solutions* gradually cleared out of my head, and have seldom returned since in any force to trouble me.—But there was one impression which I had imbibed from Stackhouse, which no lock or bar could shut out, and which was destined to try my childish nerves rather more seriously.—That detestable picture!

I was dreadfully alive to nervous terrors. The night-time, solitude, and the dark, were my hell. The sufferings I endured in this nature would justify the expression. I never laid my head on my pillow, I suppose, from the fourth to the seventh or eighth year of my life—so far as memory serves in things so long ago—without an assurance, which realised its own prophecy, of seeing some frightful spectre. Be old Stackhouse then acquitted in part, if I say, that to his picture of the Witch raising up Samuel—(O that old man covered with a mantle!)—I owe—not my midnight terrors, the hell of my infancy—but the shape and manner of their visitation. It was he who dressed up for me a hag that nightly sate upon my pillow—a sure bedfellow, when my aunt or my maid was far from me. All day long, while the book was permitted me, I dreamed waking over his delineation, and at night (if I may use so bold an expression) awoke into sleep, and found the vision true. I durst not, even in the day-light, once enter the chamber where I slept, without my face turned to the window, aversely from the bed where my witch-ridden pillow was.—Parents do not know what they do when they leave tender babes alone to go to sleep in the dark. The feeling about for a friendly arm—the hoping for a familiar voice—when they wake screaming—and find none to soothe them—what a terrible shaking it is to their poor nerves!

The keeping them up till midnight, through candle-light and the unwholesome hours, as they are called,—would, I am satisfied, in a medical point of view, prove the better caution.—That detestable picture, as I have said, gave the fashion to my dreams—if dreams they were—for the scene of them was invariably the room in which I lay. Had I never met with the picture, the fears would have come self-pictured in some shape or other—

> Headless bear, black man, or ape—

but, as it was, my imaginations took that form. —It is not book, or picture, or the stories of foolish servants, which create these terrors in children. They can at most but give them a direction. Dear little T. H., who of all children has been brought up with the most scrupulous exclusion of every taint of superstition —who was never allowed to hear of goblin or apparition, or scarcely to be told of bad men, or to read or hear of any distressing story—finds all this world of fear, from which he has been so rigidly excluded *ab extra*, in his own "thick-coming fancies;" and from his little midnight pillow, this nurse-child of optimism will start at shapes, unborrowed of tradition, in sweats to which the reveries of the cell-damned murderer are tranquillity.

Gorgons, and Hydras, and Chimæras dire—stories of Celæno and the Harpies—may reproduce themselves in the brain of superstition —but they were there before. They are transcripts, types—the archetypes are in us, and eternal. How else should the recital of that, which we know in a waking sense to be false, come to affect us at all?—or

> ——Names, whose sense we see not,
> Fray us with things that be not?

Is it that we naturally conceive terror from such objects, considered in their capacity of being able to inflict upon us bodily injury?—O, least of all! These terrors are of older standing. They date beyond body—or, without the body, they would have been the same. All the cruel, tormenting, defined devils in Dante—tearing, mangling, choking, stifling, scorching demons—are they one half so fearful to the spirit of a man, as the simple idea of a spirit unembodied following him—

> Like one that on a lonesome road
> Doth walk in fear and dread,
> And having once turn'd round, walks on
> And turns no more his head;
> Because he knows a frightful fiend
> Doth close behind him tread*.

That the kind of fear here treated of is purely spiritual—that it is strong in proportion as it is objectless upon earth—that it predominates in the period of sinless infancy—are difficulties, the solution of which might afford some probable insight into our ante-mundane condition, and a peep at least into the shadow-land of pre-existence.

My night-fancies have long ceased to be afflictive. I confess an occasional night-mare; but I do not, as in early youth, keep a stud of them. Fiendish faces, with the extinguished taper, will come and look at me; but I know them for mockeries, even while I cannot elude their presence, and I fight and grapple with them. For the credit of my imagination, I am almost ashamed to say how tame and prosaic my dreams are grown. They are never romantic, seldom even rural. They are of architecture and of buildings—cities abroad, which I have never seen and hardly have hope to see. I have traversed, for the seeming length of a natural day, Rome, Amsterdam, Paris, Lisbon—their churches, palaces, squares, market-places, shops, suburbs, ruins, with an inexpressible sense of delight—a map like distinctness of trace—and a day-light vividness of vision, that was all but being awake.—I have formerly travelled among the Westmoreland fells—my highest Alps,—but they are objects too mighty for the grasp of my dreaming recognition; and I have again and again awoke with ineffectual struggles of the inner eye, to make out a shape in any way whatever, of Helvellyn. Methought I was in that country, but the mountains were gone. The poverty of my dreams mortifies me. There is Coleridge, at his will can conjure up icy domes, and pleasure-houses for Kubla Khan, and Abyssinian maids, and songs of Abara, and caverns,

> Where Alph, the sacred river, runs,

to solace his night solitudes—when I cannot muster a fiddle. Barry Cornwall has his tritons and his nereids gamboling before him in nocturnal visions, and proclaiming sons born to Neptune—when my stretch of imaginative

* Mr. Coleridge's Ancient Mariner.

activity can hardly, in the night season, raise up the ghost of a fish-wife. To set my failures in somewhat a mortifying light—it was after reading the noble Dream of this poet, that my fancy ran strong upon these marine spectra; and the poor plastic power, such as it is, within me set to work, to humour my folly in a sort of dream that very night. Methought I was upon the ocean billows at some sea nuptials, riding and mounted high, with the customary train sounding their conchs before me, (I myself, you may be sure, the *leading god*,) and jollily we went careering over the main, till just where Ino Leucothea should have greeted me (I think it was Ino) with a white embrace, the billows gradually subsiding, fell from a sea-roughness to a sea-calm, and thence to a river motion, and that river (as happens in the familiarization of dreams) was no other than the gentle Thames, which landed me in the wafture of a placid wave or two, alone, safe and inglorious, somewhere at the foot of Lambeth palace.

The degree of the soul's creativeness in sleep might furnish no whimsical criterion of the quantum of poetical faculty resident in the same soul waking. An old gentleman, a friend of mine, and a humorist, used to carry this notion so far, that when he saw any stripling of his acquaintance ambitious of becoming a poet, his first question would be,—"Young man, what sort of dreams have you?" I have so much faith in my old friend's theory, that when I feel that idle vein returning upon me, I presently subside into my proper element of prose, remembering those eluding nereids, and that inauspicious inland landing.

## VALENTINE'S DAY.

Hail to thy returning festival, old Bishop Valentine! Great is thy name in the rubric, thou venerable Arch-flamen of Hymen! Immortal Go-between; who and what manner of person art thou? Art thou but a *name*, typifying the restless principle which impels poor humans to seek perfection in union? or wert thou indeed a mortal prelate, with thy tippet and thy rochet, thy apron on, and decent lawn sleeves? Mysterious personage! like unto thee, assuredly, there is no other mitred father in the calendar; not Jerome, nor Ambrose, nor Cyril; nor the consigner of undipt infants to eternal torments, Austin, whom all mothers hate; nor he who hated all mothers, Origen; nor Bishop Bull, nor Archbishop Parker, nor Whitgift. Thou comest attended with thousands and ten thousands of litle Loves, and the air is

> Brush'd with the hiss of rustling wings.

Singing Cupids are thy choristers and thy precentors; and instead of the crosier, the mystical arrow is borne before thee.

In other words, this is the day on which those charming little missives, ycleped Valentines, cross and intercross each other at every street and turning. The weary and all for-spent twopenny postman sinks beneath a load of delicate embarrassments, not his own. It is scarcely credible to what an extent this ephemeral courtship is carried on in this loving town, to the great enrichment of porters, and detriment of knockers and bell-wires. In these little visual interpretations, no emblem is so common as the *heart*, —that little three-cornered exponent of all our hopes and fears,—the bestuck and bleeding heart; it is twisted and tortured into more allegories and affectations than an opera-hat. What authority we have in history or mythology for placing the head-quarters and metropolis of God Cupid in this anatomical seat rather than in any other, is not very clear; but we have got it, and it will serve as well as any other. Else we might easily imagine, upon some other system which might have prevailed for anything which our pathology knows to the contrary, a lover addressing his mistress, in perfect simplicity of feeling, "Madam, my *liver* and fortune are entirely at your disposal;" or putting a delicate question, "Amanda, have you a *midriff* to bestow?" But custom has settled these things, and awarded the seat of

sentiment to the aforesaid triangle, while its less fortunate neighbours wait at animal and anatomical distance.

Not many sounds in life, and I include all urban and all rural sounds, exceed in interest a *knock at the door*. It "gives a very echo to the throne where Hope is seated." But its issues seldom answer to this oracle within. It is so seldom that just the person we want to see comes. But of all the clamorous visitations the welcomest in expectation is the sound that ushers in, or seems to usher in, a Valentine. As the raven himself was hoarse that announced the fatal entrance of Duncan, so the knock of the postman on this day is light, airy, confident, and befitting one that bringeth good tidings. It is less mechanical than on other days; you will say, "That is not the post I am sure." Visions of Love, of Cupids, of Hymens!—delightful eternal common-places, which "having been will always be;" which no school-boy nor school-man can write away; having your irreversible throne in the fancy and affections—what are your transports, when the happy maiden, opening with careful finger, careful not to break the emblematic seal, bursts upon the sight of some well-designed allegory, some type, some youthful fancy, not without verses—

Lovers all,
A madrigal,

or some such device, not over abundant in sense—young Love disclaims it,—and not quite silly—something between wind and water, a chorus where the sheep might almost join the shepherd, as they did, or as I apprehend they did, in Arcadia.

All Valentines are not foolish; and I shall not easily forget thine, my kind friend (if I may have leave to call you so) E. B.—E. B. lived opposite a young maiden whom he had often seen, unseen, from his parlour window in C—c-street. She was all joyousness and innocence, and just of an age to enjoy receiving a Valentine, and just of a temper to bear the disappointment of missing one with good-humour. E. B. is an artist of no common powers; in the fancy parts of designing, perhaps inferior to none; his name is known at the bottom of many a well-executed vignette in the way of his profession, but no further; for E. B. is modest, and the world meets nobody half-way. E. B. meditated how he could repay this young maiden for many a favour which she had done him unknown; for when a kindly face greets us, though but passing by, and never knows us again, nor we it, we should feel it as an obligation: and E. B. did. This good artist set himself at work to please the damsel. It was just before Valentine's day three years since. He wrought, unseen and unsuspected, a wondrous work. We need not say it was on the finest gilt paper with borders—full, not of common hearts and heartless allegory, but all the prettiest stories of love from Ovid, and older poets than Ovid (for E. B. is a scholar). There was Pyramus and Thisbe, and be sure Dido was not forgot, nor Hero and Leander, and swans more than sang in Cayster, with mottos and fanciful devices, such as beseemed,—a work in short of magic. Iris dipt the woof. This on Valentine's eve he commended to the all-swallowing indiscriminate orifice—(O ignoble trust!)—of the common post; but the humble medium did its duty, and from his watchful stand, the next morning he saw the cheerful messenger knock, and by and by the precious charge delivered. He saw, unseen, the happy girl unfold the Valentine, dance about, clap her hands, as one after one the pretty emblems unfolded themselves. She danced about, not with light love, or foolish expectations, for she had no lover; or, if she had, none she knew that could have created those bright images which delighted her. It was more like some fairy present; a God-send, as our familiarly pious ancestors termed a benefit received where the benefactor was unknown. It would do her no harm. It would do her good for ever after. It is good to love the unknown. I only give this as a specimen of E. B. and his modest way of doing a concealed kindness.

Good morrow to my Valentine, sings poor Ophelia; and no better wish, but with better auspices, we wish to all faithful lovers, who are not too wise to despise old legends, but are content to rank themselves humble diocesans of old Bishop Valentine and his true church.

## MY RELATIONS.

I AM arrived at that point of life at which a man may account it a blessing, as it is a singularity, if he have either of his parents surviving. I have not that felicity—and sometimes think feelingly of a passage in Browne's Christian Morals, where he speaks of a man that hath lived sixty or seventy years in the world. "In such a compass of time," he says, "a man may have a close apprehension what it is to be forgotten, when he hath lived to find none who could remember his father, or scarcely the friends of his youth, and may sensibly see with what a face in no long time OBLIVION will look upon himself."

I had an aunt, a dear and good one. She was one whom single blessedness had soured to the world. She often used to say, that I was the only thing in it which she loved; and, when she thought I was quitting it, she grieved over me with mother's tears. A partiality quite so exclusive my reason cannot altogether approve. She was from morning till night poring over good books, and devotional exercises. Her favourite volumes were, Thomas a Kempis, in Stanhope's translation; and a Roman Catholic Prayer Book, with the *matins* and *complines* regularly set down,—terms which I was that time too young to understand. She persisted in reading them, although admonished daily concerning their Papistical tendency; and went to church every Sabbath as a good Protestant should do. These were the only books she studied; though, I think at one period of her life, she told me, she had read with great satisfaction the Adventures of an Unfortunate Young Nobleman. Finding the door of the chapel in Essex-street open one day — it was in the infancy of that heresy—she went in, liked the sermon, and the manner of worship, and frequented it at intervals for some time after. She came not for doctrinal points, and never missed them. With some little asperities in her constitution, which I have above hinted at, she was a steadfast, friendly being, and a fine *old Christian*. She was a woman of strong sense, and a shrewd mind—extraordinary at a *repartee;* one of the few occasions of her breaking silence—else she did not much value wit. The only secular employment I remember to have seen her engaged in, was, the splitting of French beans, and dropping them into a china basin of fair water. The odour of those tender vegetables to this day comes back upon my sense, redolent of soothing recollections. Certainly it is the most delicate of culinary operations.

Male aunts, as somebody calls them, I had none—to remember. By the uncle's side I may be said to have been born an orphan. Brother, or sister, I never had any—to know them. A sister, I think, that should have been Elizabeth, died in both our infancies. What a comfort, or what a care, may I not have missed in her!—But I have cousins sprinkled about in Hertfordshire — besides *two*, with whom I have been all my life in habits of the closest intimacy, and whom I may term cousins *par excellence*. These are James and Bridget Elia. They are older than myself by twelve, and ten, years; and neither of them seems disposed, in matters of advice and guidance, to waive any of the prerogatives which primogeniture confers. May they continue still in the same mind; and when they shall be seventy-five, and seventy-three, years old (I cannot spare them sooner), persist in treating me in my grand climacteric precisely as a stripling, or younger brother!

James is an inexplicable cousin. Nature hath her unities, which not every critic can penetrate; or, if we feel, we cannot explain them. The pen of Yorick, and of none since his, could have drawn J. E. entire—those fine Shandean lights and shades, which make up his story. I must limp after in my poor antithetical manner, as the fates have given me grace

and talent. J. E. then—to the eye of a common observer at least—seemeth made up of contradictory principles. The genuine child of impulse, the frigid philosopher of prudence—the phlegm of my cousin's doctrine is invariably at war with his temperament, which is high sanguine. With always some fire-new project in his brain, J. E. is the systematic opponent of innovation, and crier down of every thing that has not stood the test of age and experiment. With a hundred fine notions chasing one another hourly in his fancy, he is startled at the least approach to the romantic in others: and, determined by his own sense in every thing, commends *you* to the guidance of common sense on all occasions.—With a touch of the eccentric in all which he does, or says, he is only anxious that *you* should not commit yourself by doing anything absurd or singular. On my once letting slip at table, that I was not fond of a certain popular dish, he begged me at any rate not to *say* so—for the world would think me mad. He disguises a passionate fondness for works of high art (whereof he hath amassed a choice collection), under the pretext of buying only to sell again—that his enthusiasm may give no encouragement to yours. Yet, if it were so, why does that piece of tender, pastoral Domenichino hang still by his wall?—is the ball of his sight much more dear to him?—or what picture-dealer can talk like him?

Whereas mankind in general are observed to warp their speculative conclusions to the bent of their individual humours, *his* theories are sure to be in diametrical opposition to his constitution. He is courageous as Charles of Sweden, upon instinct; chary of his person upon principle, as a travelling Quaker.—He has been preaching up to me, all my life, the doctrine of bowing to the great—the necessity of forms, and manner, to a man's getting on in the world. He himself never aims at either, that I can discover,—and has a spirit, that would stand upright in the presence of the Cham of Tartary. It is pleasant to hear him discourse of patience—extolling it as the truest wisdom—and to see him during the last seven minutes that his dinner is getting ready. Nature never ran up in her haste a more restless piece of workmanship than when she moulded this impetuous cousin—and Art never turned out a more elaborate orator than he can display himself to be, upon this favourite topic of the advantages of quiet and contentedness in the state, whatever it be, that we are placed in. He is triumphant on this theme, when he has you safe in one of those short stages that ply for the western road, in a very obstructing manner, at the foot of John Murray's street—where you get in when it is empty, and are expected to wait till the vehicle hath completed her just freight—a trying three quarters of an hour to some people. He wonders at your fidgetiness,—"where could we be better than we are, *thus sitting, thus consulting?*"—"prefers, for his part, a state of rest to locomotion,"—with an eye all the while upon the coachman,—till at length, waxing out of all patience, at *your want of it*, he breaks out into a pathetic remonstrance at the fellow for detaining us so long over the time which he had professed, and declares peremptorily, that "the gentleman in the coach is determined to get out, if he does not drive on that instant."

Very quick at inventing an argument, or detecting a sophistry, he is incapable of attending *you* in any chain of arguing. Indeed he makes wild work with logic; and seems to jump at most admirable conclusions by some process, not at all akin to it. Consonantly enough to this, he hath been heard to deny, upon certain occasions, that there exists such a faculty at all in man as *reason;* and wondereth how man came first to have a conceit of it—enforcing his negation with all the might of *reasoning* he is master of. He has some speculative notions against laughter, and will maintain that laughing is not natural to *him*—when peradventure the next moment his lungs shall crow like Chanticleer. He says some of the best things in the world—and declareth that wit is his aversion. It was he who said, upon seeing the Eton boys at play in their grounds—*What a pity to think, that these fine ingenuous lads in a few years will all be changed into frivolous Members of Parliament!*

His youth was fiery, glowing, tempestuous—and in age he discovereth no symptom of cooling. This is that which I admire in him. I hate people who meet Time half-way. I am for no compromise with that inevitable spoiler. While he lives, J. E. will take his swing.—It

does me good, as I walk towards the street of my daily avocation, on some fine May morning, to meet him marching in a quite opposite direction, with a jolly handsome presence, and shining sanguine face, that indicates some purchase in his eye—a Claude—or a Hobbima—for much of his enviable leisure is consumed at Christie's and Phillips's—or where not, to pick up pictures, and such gauds. On these occasions he mostly stoppeth me, to read a short lecture on the advantage a person like me possesses above himself, in having his time occupied with business which he *must* do—assureth me that he often feels it hang heavy on his hands—wishes he had fewer holidays—and goes off—Westward Ho!—chanting a tune, to Pall Mall—perfectly convinced that he has convinced me—while I proceed in my opposite direction tuneless.

It is pleasant again to see this Professor of Indifference doing the honours of his new purchase, when he has fairly housed it. You must view it in every light, till *he* has found the best—placing it at this distance, and at that, but always suiting the focus of your sight to his own. You must spy at it through your fingers, to catch the aërial perspective—though you assure him that to you the landscape shows much more agreeable without that artifice. Woe be to the luckless wight, who does not only not respond to his rapture, but who should drop an unseasonable intimation of preferring one of his anterior bargains to the present!—The last is always his best hit—his "Cynthia of the minute."—Alas! how many a mild Madonna have I known to *come in*—a Raphael!—keep its ascendancy for a few brief moons—then, after certain intermedial degradations, from the front drawing-room to the back gallery, thence to the dark parlour,—adopted in turn by each of the Carracci, under successive lowering ascriptions of filiation, mildly breaking its fall—consigned to the oblivious lumber-room, *go out* at last a Lucca Giordano, or plain Carlo Maratti!—which things when I beheld—musing upon the chances and mutabilities of fate below, hath made me to reflect upon the altered condition of great personages, or that woeful Queen of Richard the Second—

> —— set forth in pomp,
> She came adorned hither like sweet May
> Sent back like Hollowmass or shortest day.

With great love for *you*, J. E. hath but a limited sympathy with what you feel or do. He lives in a world of his own, and makes slender guesses at what passes in your mind. He never pierces the marrow of your habits. He will tell an old established playgoer, that Mr. Such-a-one, of So-and-so (naming one of the theatres), is a very lively comedian—as a piece of news! He advertised me but the other day of some pleasant green lanes which he had found out for me, *knowing me to be a great walker*, in my own immediate vicinity—who have haunted the identical spot any time these twenty years!—He has not much respect for that class of feelings which goes by the name of sentimental. He applies the definition of real evil to bodily sufferings exclusively—and rejecteth all others as imaginary. He is affected by the sight, or the bare supposition, of a creature in pain, to a degree which I have never witnessed out of womankind. A constitutional acuteness to this class of sufferings may in part account for this. The animal tribe in particular he taketh under his especial protection. A broken-winded or spur-galled horse is sure to find an advocate in him. An over-loaded ass is his client for ever. He is the apostle to the brute kind—the never-failing friend of those who have none to care for them. The contemplation of a lobster boiled, or eels skinned *alive*, will wring him so, that "all for pity he could die." It will take the savour from his palate, and the rest from his pillow, for days and nights. With the intense feeling of Thomas Clarkson, he wanted only the steadiness of pursuit, and unity of purpose, of that "true yoke-fellow with Time," to have effected as much for the *Animal*, as *he* hath done for the *Negro Creation*. But my uncontrollable cousin is but imperfectly formed for purposes which demand co-operation. He cannot wait. His amelioration-plans must be ripened in a day. For this reason he has cut but an equivocal figure in benevolent societies, and combinations for the alleviation of human sufferings. His zeal constantly makes him to outrun, and put out, his coadjutors. He thinks of relieving,—while they think of debating. He was black-balled out of a society for the Relief of * * * * * * * * * *, because the fervour of his humanity toiled beyond the formal apprehen-

sion, and creeping proeesses, of his assoeiates. I shall always eonsider this distinetion as a patent of nobility in the Elia family!

Do I mention these seeming ineonsistencies to smile at, or upbraid, my unique cousin? Marry, heaven, and all good manners, and the understanding that should be between kinsfolk, forbid!—With all the strangenesses of this *strangest of the Elias*—I wonld not have him in one jot or tittle other than he is; neither would I barter or exehange my wild kinsman for the most exact, regular, and everyway consistent kinsman breathing.

In my next, reader, I may perhaps give you some account of my cousin Bridget—if you are not already surfeited with cousins—and take you by the hand, if you arc willing to go with us, on an excursion which we made a summer or two sinee, in scareh of *more cousins*—

Through the green plains of pleasant Hertfordshire.

## MACKERY END, IN HERTFORDSHIRE.

Bridget Elia has been my housekeeper for many a long year. I have obligations to Bridget, extending beyond the period of memory. We house together, old bachelor and maid, in a sort of double singleness; with such tolerable eomfort, upon the whole, that I, for one, find in myself no sort of disposition to go out upon the mountains, with the rash king's offspring, to bewail my eelibaey. We agree pretty well in our tastes and habits—yet so, as "with a difference." We are generally in harmony, with oeasional biekerings—as it should be among near relations. Our sympathies are rather understood, than expressed; and onee, upon my dissembling a tone in my voice more kind than ordinary, my eousin burst into tears, and eomplained that I was altered. We are both great readers in different directions. While I am hanging over (for the thousandth time) some passage in old Burton, or one of his strange contemporaries, she is abstraeted in some modern tale, or adventure, whereof our eommon reading-table is daily fed with assiduously fresh supplies. Narrative teases me. I have little coneern in the progress of events. She must have a story—well, ill, or indifferently told—so there be life stirring in it, and plenty of good or evil accidents. The fluetuations of fortune in fiction—and almost in real life—have ceased to interest, or operate but dully upon me. Out-of-the-way humours and opinions—heads with some diverting twist in them—the oddities of authorship please me most. My eousin has a native disrelish of anything that sounds odd or bizarre. Nothing goes down with her, that is quaint, irregular, or out of the road of common sympathy. She "holds Nature more clever." I can pardon her blindness to the beautiful obliquities of the Religio Medici; but she must apologise to me for certain disrespeetful insinuations, which she has been plcased to throw out latterly, touching the intelleetuals of a dear favourite of mine, of the last eentury but one—the thrice noble, chaste, and virtuous,—but again somewhat fantastieal, and original-brained, generous Margaret Newcastle.

It has been the lot of my cousin, oftener perhaps than I could have wished, to have had for her associates and mine, free-thinkers—leaders, and diseiples, of novel philosophies and systems; but she neither wrangles with, nor accepts, their opinions. That whieh was good and venerable to her, when a child, retains its authority over her mind still. She never juggles or plays tricks with her understanding.

We are both of us inelined to be a little too positive; and I have observed the result of our disputes to be almost uniformly this—that in matters of faet, dates, and circumstanees, it turns out, that I was in the right, and my eousin in the wrong. But where we have differed upon moral points; upon something proper to be done, or let alone; whatever heat of opposition, or steadiness of eonviction, I set out with, I am sure always, in the long-run, to be brought over to her way of thinking.

I must touch upon the foibles of my kinswoman with a gentle hand, for Bridget does not like to be told of her faults. She hath an awkward trick (to say no worse of it) of reading in company: at which times she will answer *yes* or *no* to a question, without fully understanding its purport—which is provoking, and derogatory in the highest degree to the dignity of the putter of the said question. Her presence of mind is equal to the most pressing trials of life, but will sometimes desert her upon trifling occasions. When the purpose requires it, and is a thing of moment, she can speak to it greatly; but in matters which are not stuff of the conscience, she hath been known sometimes to let slip a word less seasonably.

Her education in youth was not much attended to; and she happily missed all that train of female garniture, which passeth by the name of accomplishments. She was tumbled early, by accident or design, into a spacious closet of good old English reading, without much selection or prohibition, and browsed at will upon that fair and wholesome pasturage. Had I twenty girls, they should be brought up exactly in this fashion. I know not whether their chance in wedlock might not be diminished by it; but I can answer for it, that it makes (if the worst come to the worst) most incomparable old maids.

In a season of distress, she is the truest comforter; but in the teasing accidents, and minor perplexities, which do not call out the *will* to meet them, she sometimes maketh matters worse by an excess of participation. If she does not always divide your trouble, upon the pleasanter occasions of life she is sure always to treble your satisfaction. She is excellent to be at a play with, or upon a visit; but best, when she goes a journey with you.

We made an excursion together a few summers since, into Hertfordshire, to beat up the quarters of some of our less-known relations in that fine corn country.

The oldest thing I remember is Mackery End; or Mackarel End, as it is spelt, perhaps more properly, in some old maps of Hertfordshire; a farm-house,—delightfully situated within a gentle walk from Wheathampstead. I can just remember having been there, on a visit to a great-aunt, when I was a child, under the care of Bridget; who, as I have said, is older than myself by some ten years. I wish that I could throw into a heap the remainder of our joint existences; that we might share them in equal division. But that is impossible. The house was at that time in the occupation of a substantial yeoman, who had married my grandmother's sister. His name was Gladman. My grandmother was a Bruton, married to a Field. The Gladmans and the Brutons are still flourishing in that part of the county, but the Fields are almost extinct. More than forty years had elapsed since the visit I speak of; and, for the greater portion of that period, we had lost sight of the other two branches also. Who or what sort of persons inherited Mackery End—kindred or strange folk—we were afraid almost to conjecture, but determined some day to explore.

By somewhat a circuitous route, taking the noble park at Luton in our way from Saint Albans, we arrived at the spot of our anxious curiosity about noon. The sight of the old farm-house, though every trace of it was effaced from my recollection, affected me with a pleasure which I had not experienced for many a year. For though *I* had forgotten it, *we* had never forgotten being there together, and we had been talking about Mackery End all our lives, till memory on my part became mocked with a phantom of itself, and I thought I knew the aspect of a place, which, when present, O how unlike it was to *that*, which I had conjured up so many times instead of it!

Still the air breathed balmily about it; the season was in the "heart of June," and I could say with the poet,

> But thou, that didst appear so fair
> To fond imagination,
> Dost rival in the light of day
> Her delicate creation!

Bridget's was more a waking bliss than mine, for she easily remembered her old acquaintance again—some altered features, of course, a little grudged at. At first, indeed, she was ready to disbelieve for joy; but the scene soon re-confirmed itself in her affections—and she traversed every out-post of the old mansion, to the wood-house, the orchard, the place where the pigeon-house had stood (house and birds were alike flown)—with a breathless impatience of recognition, which was more pardonable

perhaps than decorous at the age of fifty odd. But Bridget in some things is behind her years.

The only thing left was to get into the house —and that was a diffienlty which to me singly would have been insurmountable; for I am terribly shy in making myself known to strangers and out-of-date kinsfolk. Love, stronger than scruple, winged my eousin in without me; but she soon returned with a creature that might have sat to a sculptor for the image of Weleome. It was the youngest of the Gladmans; who, by marriage with a Bruton, had become mistress of the old mansion. A eomely brood are the Brutons. Six of them, females, were noted as the handsomest young women in the eounty. But this adopted Bruton, in my mind, was better than they all—more comely. She was born too late to have remembered me. She just recolleeted in early life to have had her eousin Bridget onee pointed out to her, climbing a stile. Bnt the name of kindred, and of cousinship, was enough. Those slender ties, that prove slight as gossamer in the rending atmosphere of a metropolis, bind faster, as we found it, in hearty, homely, loving Hertfordshire. In five minutes we were as thoroughly aequainted as if we had been born and bred up together; were familiar, even to the ealling each other by our Christian names. So Christians should call one another. To have seen Bridget, and her—it was like the meeting of the two scriptural eousins! There was a grace and dignity, an amplitude of form and stature, answering to her mind, in this farmer's wife, which would have shined in a palaee—or so we thought it. We were made welcome by husband and wife equally—we, and our friend that was with us.—I had almost forgotten him—but B. F. will not so soon forget that meeting, if peradventure he shall read this on the far distant shores where the kangaroo haunts. The fatted calf was made ready, or rather was already so, as if in anticipation of our coming; and, after an appropriate glass of native wine, never let me forget with what honest pride this hospitable eousin made us proeeed to Wheathampstead, to introduee us (as some new-found rarity) to her mother and sister Gladmans, who did indeed know something more of us, at a time when she almost knew nothing.—With what eorresponding kindness we were receivcd by them also—how Bridget's memory, exalted by the occasion, warmed into a thousand half-obliterated reeollections of things and persons, to my utter astonishment, and her own—and to the astoundment of B. F. who sat by, almost the only thing that was not a eousin there,—old effaced images of more than half-forgotten names and eireumstanees still crowding baek upon her, as words written in lemon come out upon exposure to a friendly warmth,—when I forget all this, then may my country eousins forget me; and Bridget no more remember, that in the days of weakling infaney I was her tender eharge—as I have been her care in foolish manhood sinee — in those pretty pastoral walks, long ago, about Mackery End, in Hertfordshire.

## MY FIRST PLAY.

At the north end of Cross-eourt there yet stands a portal, of some arehitectural pretensions, though reduced to humble use, serving at present for an entrance to a printing-offiee. This old door-way, if you are young, reader, you may not know was the identieal pit entranee to old Drury—Garriek's Drury—all of it that is left. I never pass it without shaking some forty years from off my shoulders, reeurring to the evening when I passed through it to see *my first play*. The afternoon had been wet, and the eondition of our going (the elder folks and myself) was, that the rain should cease. With what a beating heart did I watch from the window the puddles, from the stillness of which I was taught to prognosticate the desired eessation! I seem to remember the last spurt, and the glee with which I ran to announee it.

We went with orders, which my godfather

F. had sent us. He kept the oil shop (now Davies's) at the corner of Featherstone-buildings, in Holborn. F. was a tall grave person, lofty in speech, and had pretensions above his rank. He associated in those days with John Palmer, the comedian, whose gait and bearing he seemed to copy; if John (which is quite as likely) did not rather borrow somewhat of his manner from my godfather. He was also known to, and visited by, Sheridan. It was to his house in Holborn that young Brinsley brought his first wife on her elopement with him from a boarding-school at Bath—the beautiful Maria Linley. My parents were present (over a quadrille table) when he arrived in the evening with his harmonious charge. From either of these connexions it may be inferred that my godfather could command an order for the then Drury-lane theatre at pleasure—and, indeed, a pretty liberal issue of those cheap billets, in Brinsley's easy autograph, I have heard him say was the sole remuneration which he had received for many years' nightly illumination of the orchestra and various avenues of that theatre—and he was content it should be so. The honour of Sheridan's familiarity—or supposed familiarity—was better to my godfather than money.

F. was the most gentlemanly of oilmen; grandiloquent, yet courteous. His delivery of the commonest matters of fact was Ciceronian. He had two Latin words almost constantly in his mouth (how odd sounds Latin from an oil-man's lips!), which my better knowledge since has enabled me to correct. In strict pronunciation they should have been sounded *vice versâ*—but in those young years they impressed me with more awe than they would now do, read aright from Seneca or Varro—in his own peculiar pronunciation, monosyllabically elaborated, or Anglicized, into something like *verse verse*. By an imposing manner, and the help of these distorted syllables, he climbed (but that was little) to the highest parochial honours which St. Andrew's has to bestow.

He is dead—and thus much I thought due to his memory, both for my first orders (little wondrous talismans!—slight keys, and insignificant to outward sight, but opening to me more than Arabian paradises!) and moreover that by his testamentary beneficence I came into possession of the only landed property which I could ever call my own—situate near the road-way village of pleasant Puckeridge, in Hertfordshire. When I journeyed down to take possession, and planted foot on my own ground, the stately habits of the donor descended upon me, and I strode (shall I confess the vanity?) with larger paces over my allotment of three quarters of an acre, with its commodious mansion in the midst, with the feeling of an English freeholder that all betwixt sky and centre was my own. The estate has passed into more prudent hands, and nothing but an agrarian can restore it.

In those days were pit orders. Beshrew the uncomfortable manager who abolished them!—with one of these we went. I remember the waiting at the door—not that which is left—but between that and an inner door in shelter—O when shall I be such an expectant again!—with the cry of nonpareils, an indispensable play-house accompaniment in those days. As near as I can recollect, the fashionable pronunciation of the theatrical fruiteresses then was, "Chase some oranges, chase some numparels, chase a bill of the play;"—chase *pro* chuse. But when we got in, and I beheld the green curtain that veiled a heaven to my imagination, which was soon to be disclosed—the breathless anticipations I endured! I had seen something like it in the plate prefixed to Troilus and Cressida, in Rowe's Shakspeare—the tent scene with Diomede—and a sight of that plate can always bring back in a measure the feeling of that evening.—The boxes at that time, full of well-dressed women of quality, projected over the pit: and the pilasters reaching down were adorned with a glistering substance (I know not what) under glass (as it seemed), resembling—a homely fancy—but I judged it to be sugar-candy—yet, to my raised imagination, divested of its homelier qualities, it appeared a glorified candy!—The orchestra lights at length arose, those "fair Auroras!" Once the bell sounded. It was to ring out yet once again—and, incapable of the anticipation, I reposed my shut eyes in a sort of resignation upon the maternal lap. It rang the second time. The curtain drew up—I was not past six years old and the play was Artaxerxes!

I had dabbled a little in the Universal History—the ancient part of it—and here was the

court of Persia.—It was being admitted to a sight of the past. I took no proper interest in the action going on, for I understood not its import—but I heard the word Darius, and I was in the midst of Daniel. All feeling was absorbed in vision. Gorgeous vests, gardens, palaces, princesses, passed before me. I knew not players. I was in Persepolis for the time, and the burning idol of their devotion almost converted me into a worshipper. I was awe-struck, and believed those significations to be something more than elemental fires. It was all enchantment and a dream. No such pleasure has since visited me but in dreams.—Harlequin's invasion followed; where, I remember, the transformation of the magistrates into reverend beldams seemed to me a piece of grave historic justice, and the tailor carrying his own head to be as sober a verity as the legend of St. Denys.

The next play to which I was taken was the Lady of the Manor, of which, with the exception of some scenery, very faint traces are left in my memory. It was followed by a pantomime, called Lun's Ghost—a satiric touch, I apprehend, upon Rich, not long since dead—but to my apprehension (too sincere for satire), Lun was as remote a piece of antiquity as Lud—the father of a line of Harlequins—transmitting his dagger of lath (the wooden sceptre) through countless ages. I saw the primeval Motley come from his silent tomb in a ghastly vest of white patch-work, like the apparition of a dead rainbow. So Harlequins (thought I) look when they are dead.

My third play followed in quick succession. It was the Way of the World. I think I must have sat at it as grave as a judge; for, I remember, the hysteric affectations of good Lady Wishfort affected me like some solemn tragic passion. Robinson Crusoe followed; in which Crusoe, man Friday, and the parrot, were as good and authentic as in the story.—The clownery and pantaloonery of these pantomimes have clean passed out of my head. I believe, I no more laughed at them, than at the same age I should have been disposed to laugh at the grotesque Gothic heads (seeming to me then replete with devout meaning) that gape, and grin, in stone around the inside of the old Round Church (my church) of the Templars.

I saw these plays in the season 1781-2, when I was from six to seven years old. After the intervention of six or seven other years (for at school all play-going was inhibited) I again entered the doors of a theatre. That old Artaxerxes evening had never done ringing in my fancy. I expected the same feelings to come again with the same occasion. But we differ from ourselves less at sixty and sixteen, than the latter does from six. In that interval what had I not lost! At the first period I knew nothing, understood nothing, discriminated nothing. I felt all, loved all, wondered all—

Was nourished, I could not tell how—

I had left the temple a devotee, and was returned a rationalist. The same things were there materially; but the emblem, the reference, was gone!—The green curtain was no longer a veil, drawn between two worlds, the unfolding of which was to bring back past ages to present a "royal ghost,"—but a certain quantity of green baize, which was to separate the audience for a given time from certain of their fellow-men who were to come forward and pretend those parts. The lights—the orchestra lights—came up a clumsy machinery. The first ring, and the second ring, was now but a trick of the prompter's bell—which had been, like the note of the cuckoo, a phantom of a voice, no hand seen or guessed at which ministered to its warning. The actors were men and women painted. I thought the fault was in them; but it was in myself, and the alteration which those many centuries,—of six short twelve-months—had wrought in me.—Perhaps it was fortunate for me that the play of the evening was but an indifferent comedy, as it gave me time to crop some unreasonable expectations, which might have interfered with the genuine emotions with which I was soon after enabled to enter upon the first appearance to me of Mrs. Siddons in Isabella. Comparison and retrospection soon yielded to the present attraction of the scene; and the theatre became to me, upon a new stock, the most delightful of recreations.

## MODERN GALLANTRY.

In comparing modern with ancient manners, we are pleased to compliment ourselves upon the point of gallantry; a certain obsequiousness, or deferential respect, which we are supposed to pay to females, as females.

I shall believe that this principle actuates our conduct, when I can forget, that in the nineteenth century of the era from which we date our civility, we are but just beginning to leave off the very frequent practice of whipping females in public, in common with the coarsest male offenders.

I shall believe it to be influential, when I can shut my eyes to the fact, that in England women are still occasionally—hanged.

I shall believe in it, when actresses are no longer subject to be hissed off a stage by gentlemen.

I shall believe in it, when Dorimant hands a fish-wife across the kennel; or assists the apple-woman to pick up her wandering fruit, which some unlucky dray has just dissipated.

I shall believe in it, when the Dorimants in humbler life, who would be thought in their way notable adepts in this refinement, shall act upon it in places where they are not known, or think themselves not observed—when I shall see the traveller for some rich tradesman part with his admired box-coat, to spread it over the defenceless shoulders of the poor woman, who is passing to her parish on the roof of the same stage-coach with him, drenched in the rain—when I shall no longer see a woman standing up in the pit of a London theatre, till she is sick and faint with the exertion, with men about her, seated at their ease, and jeering at her distress; till one, that seems to have more manners or conscience than the rest, significantly declares "she should be welcome to his seat, if she were a little younger and handsomer." Place this dapper warehouseman, or that rider, in a circle of their own female acquaintance, and you shall confess you have not seen a politer-bred man in Lothbury.

Lastly, I shall begin to believe that there is some such principle influencing our conduct, when more than one-half of the drudgery and coarse servitude of the world shall cease to be performed by women.

Until that day comes, I shall never believe this boasted point to be anything more than a conventional fiction; a pageant got up between the sexes, in a certain rank, and at a certain time of life, in which both find their account equally.

I shall be even disposed to rank it among the salutary fictions of life, when in polite circles I shall see the same attentions paid to age as to youth, to homely features as to handsome, to coarse complexions as to clear—to the woman, as she is a woman, not as she is a beauty, a fortune, or a title.

I shall believe it to be something more than a name, when a well-dressed gentleman in a well-dressed company can advert to the topic of *female old age* without exciting, and intending to excite, a sneer:—when the phrases "antiquated virginity," and such a one has "overstood her market," pronounced in good company, shall raise immediate offence in man, or woman, that shall hear them spoken.

Joseph Paice, of Bread-street-hill, merchant, and one of the Directors of the South-Sea company—the same to whom Edwards, the Shakspeare commentator, has addressed a fine sonnet—was the only pattern of consistent gallantry I have met with. He took me under his shelter at an early age, and bestowed some pains upon me. I owe to his precepts and example whatever there is of the man of business (and that is not much) in my composition. It was not his fault that I did not profit more. Though bred a Presbyterian, and brought up a merchant, he was the finest gentleman of his time. He had not *one* system

of attention to females in the drawing-room, and *another* in the shop, or at the stall. I do not mean that he made no distinction. But he never lost sight of sex, or overlooked it in the casualties of a disadvantageous situation. I have seen him stand bareheaded—smile if you please—to a poor servant girl, while she has been inquiring of him the way to some street—in such a posture of unforced civility, as neither to embarrass her in the acceptance, nor himself in the offer, of it. He was no dangler, in the common acceptation of the word, after women: but he reverenced and upheld, in every form in which it came before him, *womankood*. I have seen him—nay, smile not — tenderly escorting a market-woman, whom he had encountered in a shower, exalting his umbrella over her poor basket of fruit, that it might receive no damage, with as much carefulness as if she had been a Countess. To the reverend form of Female Eld he would yield the wall (though it were to an ancient beggar-woman) with more ceremony than we can afford to show our grandams. He was the Preux Chevalier of Age; the Sir Calidore, or Sir Tristan, to those who have no Calidores or Tristans to defend them. The roses, that had long faded thence, still bloomed for him in those withered and yellow cheeks.

He was never married, but in his youth he paid his addresses to the beautiful Susan Winstanley — old Winstanley's daughter of Clapton—who dying in the early days of their courtship, confirmed in him the resolution of perpetual bachelorship. It was during their short courtship, he told me, that he had been one day treating his mistress with a profusion of civil speeches—the common gallantries—to which kind of thing she had hitherto manifested no repugnance—but in this instance with no effect. He could not obtain from her a decent acknowledgment in return. She rather seemed to resent his compliments. He could not set it down to caprice, for the lady had always shown herself above that littleness. When he ventured on the following day, finding her a little better humoured, to expostulate with her on her coldness of yesterday, she confessed, with her usual frankness, that she had no sort of dislike to his attentions; that she could even endure some high-flown compliments; that a young woman placed in her situation had a right to expect all sort of civil things said to her; that she hoped she could digest a dose of adulation, short of insincerity, with as little injury to her humility as most young women: but that — a little before he had commenced his compliments—she had overheard him by accident, in rather rough language, rating a young woman, who had not brought home his cravats quite to the appointed time, and she thought to herself, "As I am Miss Susan Winstanley, and a young lady—a reputed beauty, and known to be a fortune,—I can have my choice of the finest speeches from the mouth of this very fine gentleman who is courting me—but if I had been poor Mary Such-a-one *(naming the milliner)*,—and had failed of bringing home the cravats to the appointed hour—though perhaps I had sat up half the night to forward them—what sort of compliments should I have received then?—And my woman's pride came to my assistance; and I thought, that if it were only to do *me* honour, a female, like myself, might have received handsomer usage: and I was determined not to accept any fine speeches, to the compromise of that sex, tho belonging to which was after all my strongest claim and title to them."

I think the lady discovered both generosity, and a just way of thinking, in this rebuke which she gave her lover; and I have sometimes imagined, that the uncommon strain of courtesy, which through life regulated the actions and behaviour of my friend towards all of womankind indiscriminately, owed its happy origin to this seasonable lesson from the lips of his lamented mistress.

I wish the whole female world would entertain the same notion of these things that Miss Winstanley showed. Then we should see something of the spirit of consistent gallantry; and no longer witness the anomaly of the same man—a pattern of true politeness to a wife—of cold contempt, or rudeness, to a sister—the idolater of his female mistress—the disparager and despiser of his no less female aunt, or unfortunate — still female — maiden cousin. Just so much respect as a woman derogates from her own sex, in whatever condition placed—her handmaid, or dependant—she deserves to have diminished from herself on that score; and probably will feel the

diminution, when youth, and beauty, and advantages, not inseparable from sex, shall lose of their attraction. What a woman should demand of a man in courtship, or after it, is first—respect for her as she is a woman;—and next to that—to be respected by him above all other women. But let her stand upon her female character as upon a foundation; and let the attentions, incident to individual preference, be so many pretty additaments and ornaments—as many, and as fanciful, as you please—to that main structure. Let her first lesson be with sweet Susan Winstanley—to *reverence her sex.*

## THE OLD BENCHERS OF THE INNER TEMPLE.

I was born, and passed the first seven years of my life, in the Temple. Its church, its halls, its gardens, its fountain, its river, I had almost said—for in those young years, what was this king of rivers to me but a stream that watered our pleasant places?—these are of my oldest recollections. I repeat, to this day, no verses to myself more frequently, or with kindlier emotion, than those of Spenser, where he speaks of this spot.

> There when they came, whereas those bricky towers,
> The which on Themmes brode aged back doth ride,
> Where now the studious lawyers have their bowers,
> There whylome wont the Templer knights to bide,
> Till they decayed through pride.

Indeed, it is the most elegant spot in the metropolis. What a transition for a countryman visiting London for the first time—the passing from the crowded Strand or Fleet-street, by unexpected avenues, into its magnificent ample squares, its classic green recesses! What a cheerful, liberal look hath that portion of it, which, from three sides, overlooks the greater garden; that goodly pile

> Of building strong, albeit of Paper hight,

confronting with massy contrast, the lighter, older, more fantastically shrouded one, named of Harcourt, with the cheerful Crown-office Row (place of my kindly engendure), right opposite the stately stream, which washes the garden-foot with her yet scarcely trade-polluted waters, and seems but just weaned from her Twickenham Naiades! a man would give something to have been born in such places. What a collegiate aspect has that fine Elizabethan hall, where the fountain plays, which I have made to rise and fall, how many times! to the astoundment of the young urchins, my contemporaries, who, not being able to guess at its recondite machinery, were almost tempted to hail the wondrous work as magic! What an antique air had the now almost effaced sun-dials, with their moral inscriptions, seeming coevals with that Time which they measured, and to take their revelations of its flight immediately from heaven, holding correspondence with the fountain of light! How would the dark line steal imperceptibly on, watched by the eye of childhood, eager to detect its movement, never catched, nice as an evanescent cloud, or the first arrests of sleep!

> Ah! yet doth beauty like a dial-hand
> Steal from his figure, and no pace perceived!

What a dead thing is a clock, with its ponderous embowelments of lead and brass, its pert or solemn dulness of communication, compared with the simple altar-like structure, and silent heart-language of the old dial! It stood as the garden god of Christian gardens. Why is it almost everywhere vanished? If its business-use be superseded by more elaborate inventions, its moral uses, its beauty, might have pleaded for its continuance. It spoke of moderate labours, of pleasures not protracted after sun-set, of temperance, and good hours. It was the primitive clock, the horologe of the first world. Adam could scarce have missed it in Paradise. It was the measure appropriate for sweet plants and flowers to spring by, for the birds to apportion their silver warblings by, for flocks to pasture and be led to fold by. The shepherd "carved it out quaintly in the sun;" and, turning philosopher by the very occupation, provided it with mottoes more touching than

tombstones. It was a pretty device of the gardener, recorded by Marvell, who, in the days of artificial gardening, made a dial out of herbs and flowers. I must quote his verses a little higher up, for they are full, as all his serious poetry was, of a witty delicacy. They will not come in awkwardly, I hope, in a talk of fountains, and sun-dials. He is speaking of sweet garden scenes :—

> What wondrous life is this I lead!
> Ripe apples drop about my head.
> The luscious clusters of the vine
> Upon my mouth do crush their wine.
> The nectarine, and curious peach,
> Into my hands themselves do reach.
> Stumbling on melons, as I pass,
> Insnared with flowers, I fall on grass.
> Meanwhile the mind from pleasure less
> Withdraws into its happiness.
> The mind, that ocean, where each kind
> Does straight its own resemblance find;
> Yet it creates, transcending these,
> Far other worlds, and other seas;
> Annihilating all that's made
> To a green thought in a green shade.
> Here at the fountain's sliding foot,
> Or at some fruit-tree's mossy root,
> Casting the body's vest aside,
> My soul into the boughs does glide;
> There, like a bird, it sits and sings,
> Then wets and claps its silver wings,
> And, till prepared for longer flight,
> Waves in its plumes the various light.
> How well the skilful gardener drew,
> Of flowers and herbs, this dial new!
> Where, from above, the milder sun
> Does through a fragrant zodiac run:
> And, as it works, the industrious bee
> Computes its time as well as we.
> How could such sweet and wholesome hours
> Be reckon'd, but with herbs and flowers*?

The artificial fountains of the metropolis are, in like manner, fast vanishing. Most of them are dried up, or bricked over. Yet, where one is left, as in that little green nook behind the South-Sea House, what a freshness it gives to the dreary pile! Four little winged marble boys used to play their virgin fancies, spouting out ever fresh streams from their innocent-wanton lips in the square of Lincoln's-inn, when I was no bigger than they were figured. They are gone, and the spring choked up. The fashion, they tell me, is gone by, and these things are esteemed childish. Why not then gratify children, by letting them stand? Lawyers, I suppose, were children once. They are awakening images to them at least. Why must everything smack of man and mannish? Is the world all grown up? Is childhood dead? Or is there not in the bosoms of the wisest and the best some of the child's heart left, to respond to its earliest enchantments? The figures were grotesque. Are the stiff-wigged living figures, that still flitter and chatter about that area, less Gothic in appearance? or is the splutter of their hot rhetoric one half so refreshing and innocent as the little cool playful streams those exploded cherubs uttered?

They have lately gothicised the entrance to the Inner Temple-hall, and the library front: to assimilate them, I suppose, to the body of the hall, which they do not at all resemble. What is become of the winged horse that stood over the former? a stately arms! and who has removed those frescoes of the Virtues, which Italianized the end of the Paper-buildings?—my first hint of allegory! They must account to me for these things, which I miss so greatly.

The terrace is, indeed, left, which we used to call the parade; but the traces are passed away of the footsteps which made its pavement awful! It is become common and profane. The old benchers had it almost sacred to themselves, in the forepart of the day at least. They might not be sided or jostled. Their air and dress asserted the parade. You left wide spaces betwixt you, when you passed them. We walk on even terms with their successors. The roguish eye of J——ll, ever ready to be delivered of a jest, almost invites a stranger to vie a repartee with it. But what insolent familiar durst have mated Thomas Coventry?—whose person was a quadrate, his step massy and elephantine, his face square as the lion's, his gait peremptory and path-keeping, indivertible from his way as a moving column, the scarecrow of his inferiors, the brow-beater of equals and superiors, who made a solitude of children wherever he came, for they fled his insufferable presence, as they would have shunned an Elisha bear. His growl was as thunder in their ears, whether he spake to them in mirth or in rebuke, his invitatory notes being, indeed, of all, the most repulsive and horrid. Clouds of snuff, aggra-

* From a copy of verses entitled The Garden.

vating the natural terrors of his speech, broke from each majestic nostril, darkening the air. He took it, not by pinches, but a palmful at once, diving for it under the mighty flaps of his old-fashioned waistcoat pocket; his waistcoat red and angry, his coat dark rappee, tinctured by dye original, and by adjuncts, with buttons of obsolete gold. And so he paced the terrace.

By his side a milder form was sometimes to be seen; the pensive gentility of Samuel Salt. They were coevals, and had nothing but that and their benchership in common. In politics Salt was a whig, and Coventry a staunch tory. Many a sarcastic growl did the latter cast out —for Coventry had a rough spinous humour —at the political confederates of his associate, which rebounded from the gentle bosom of the latter like cannon-balls from wool. You could not ruffle Samuel Salt.

S. had the reputation of being a very clever man, and of excellent discernment in the chamber practice of the law. I suspect his knowledge did not amount to much. When a case of difficult disposition of money, testamentary or otherwise, came before him, he ordinarily handed it over with a few instructions to his man Lovel, who was a quick little fellow, and would despatch it out of hand by the light of natural understanding, of which he had an uncommon share. It was incredible what repute for talents S. enjoyed by the mere trick of gravity. He was a shy man; a child might pose him in a minute—indolent and procrastinating to the last degree. Yet men would give him credit for vast application, in spite of himself. He was not to be trusted with himself with impunity. He never dressed for a dinner party but he forgot his sword—they wore swords then—or some other necessary part of his equipage. Lovel had his eye upon him on all these occasions, and ordinarily gave him his cue. If there was anything which he could speak unseasonably, he was sure to do it.—He was to dine at a relative's of the unfortunate Miss Blandy on the day of her execution;—and L. who had a wary foresight of his probable hallucinations, before he set out, schooled him with great anxiety not in any possible manner to allude to her story that day. S. promised faithfully to observe the injunction. He had not been seated in the parlour, where the company was expecting the dinner summons, four minutes, when, a pause in the conversation ensuing, he got up, looked out of window, and pulling down his ruffles—an ordinary motion with him—observed, "it was a gloomy day," and added, "Miss Blandy must be hanged by this time, I suppose." Instances of this sort were perpetual. Yet S. was thought by some of the greatest men of his time a fit person to be consulted, not alone in matters pertaining to the law, but in the ordinary niceties and embarrassments of conduct — from force of manner entirely. He never laughed. He had the same good fortune among the female world,—was a known toast with the ladies, and one or two are said to have died for love of him—I suppose, because he never trifled or talked gallantry with them, or paid them, indeed, hardly common attentions. He had a fine face and person, but wanted, methought, the spirit that should have shown them off with advantage to the women. His eye lacked lustre. — Not so, thought Susan P——; who, at the advanced age of sixty, was seen, in the cold evening time, unaccompanied, wetting the pavement of B——d Row, with tears that fell in drops which might be heard, because her friend had died that day — he, whom she had pursued with a hopeless passion for the last forty years—a passion, which years could not extinguish or abate; nor the long-resolved, yet gently-enforced, puttings off of unrelenting bachelorhood dissuade from its cherished purpose. Mild Susan P——, thou hast now thy friend in heaven!

Thomas Coventry was a cadet of the noble family of that name. He passed his youth in contracted circumstances, which gave him early those parsimonious habits which in after-life never forsook him; so that, with one windfall or another, about the time I knew him he was master of four or five hundred thousand pounds; nor did he look, or walk, worth a moidore less. He lived in a gloomy house opposite the pump in Serjeant's-inn, Fleet-street. J., the counsel, is doing-self-imposed penance in it, for what reason I divine not, at this day. C. had an agreeable seat at North Cray, where he seldom spent above a day or two at a time in the summer; but preferred, during the hot months, standing at his window in this damp, close, well-like mansion, to watch,

as he said, "the maids drawing water all day long." I suspect he had his within-door reasons for the preference. *Hic currus et arma fuére.* He might think his treasures more safe. His house had the aspect of a strong-box. C. was a close hunks—a hoarder rather than a miser—or, if a miser, none of the mad Elwes breed, who have brought discredit upon a character, which cannot exist without certain admirable points of steadiness and unity of purpose. One may hate a true miser, but cannot, I suspect, so easily despise him. By taking care of the pence, he is often enabled to part with the pounds, upon a scale that leaves us careless generous fellows halting at an immeasurable distance behind. C. gave away 30,000*l.* at once in his life-time to a blind charity. His house-keeping was severely looked after, but he kept the table of a gentleman. He would know who came in and who went out of his house, but his kitchen chimney was never suffered to freeze.

Salt was his opposite in this, as in all—never knew what he was worth in the world; and having but a competency for his rank, which his indolent habits were little calculated to improve, might have suffered severely if he had not had honest people about him. Lovel took care of everything. He was at once his clerk, his good servant, his dresser, his friend, his "flapper," his guide, stop-watch, auditor, treasurer. He did nothing without consulting Lovel, or failed in anything without expecting and fearing his admonishing. He put himself almost too much in his hands, had they not been the purest in the world. He resigned his title almost to respect as a master, if L. could ever have forgotten for a moment that he was a servant.

I knew this Lovel. He was a man of an incorrigible and losing honesty. A good fellow withal, and "would strike." In the cause of the oppressed he never considered inequalities, or calculated the number of his opponents. He once wrested a sword out of the hand of a man of quality that had drawn upon him; and pommelled him severely with the hilt of it. The swordsman had offered insult to a female—an occasion upon which no odds against him could have prevented the interference of Lovel. He would stand next day bareheaded to the same person, modestly to excuse his interference—for L. never forgot rank, where something better was not concerned. L. was the liveliest little fellow breathing, had a face as gay as Garrick's, whom he was said greatly to resemble (I have a portrait of him which confirms it), possessed a fine turn for humorous poetry—next to Swift and Prior—moulded heads in clay or plaster of Paris to admiration, by the dint of natural genius merely; turned cribbage boards, and such small cabinet toys, to perfection; took a hand at quadrille or bowls with equal facility; made punch better than any man of his degree in England; had the merriest quips and conceits; and was altogether as brimful of rogueries and inventions as you could desire. He was a brother of the angle, moreover, and just such a free, hearty, honest companion as Mr. Izaak Walton would have chosen to go a fishing with. I saw him in his old age and the decay of his faculties, palsy-smitten, in the last sad stage of human weakness—"a remnant most forlorn of what he was,"—yet even then his eye would light up upon the mention of his favourite Garrick. He was greatest, he would say, in Bayes—"was upon the stage nearly throughout the whole performance, and as busy as a bee." At intervals, too, he would speak of his former life, and how he came up a little boy from Lincoln to go to service, and how his mother cried at parting with him, and how he returned, after some few years' absence, in his smart new livery, to see her, and she blessed herself at the change, and could hardly be brought to believe that it was "her own bairn." And then, the excitement subsiding, he would weep, till I have wished that sad second-childhood might have a mother still to lay its head upon her lap. But the common mother of us all in no long time after received him gently into hers.

With Coventry, and with Salt, in their walks upon the terrace, most commonly Peter Pierson would join to make up a third. They did not walk linked arm in arm in those days—"as now our stout triumvirs sweep the streets,"—but generally with both hands folded behind them for state, or with one at least behind, the other carrying a cane. P. was a benevolent, but not a prepossessing man. He had that in his face which you could not term unhappiness; it rather implied an incapacity of

being happy. His cheeks were colourless even to whiteness. His look was uninviting, resembling (but without his sourness) that of our great philanthropist. I know that he *did* good acts, but I could never make out what he *was*. Contemporary with these, but subordinate, was Daines Barrington—another oddity—he walked burly and square—in imitation, I think, of Coventry—howbeit he attained not to the dignity of his prototype. Nevertheless, he did pretty well, upon the strength of being a tolerable antiquarian, and having a brother a bishop. When the account of his year's treasurership came to be audited, the following singular charge was unanimously disallowed by the bench: "Item, disbursed Mr. Allen, the gardener, twenty shillings, for stuff to poison the sparrows, by my orders." Next to him was old Barton—a jolly negation, who took upon him the ordering of the bills of fare for the parliament chamber, where the benchers dine—answering to the combination rooms at College—much to the easement of his less epicurean brethren. I know nothing more of him.—Then Read, and Twopeny—Read, good-humoured and personable — Twopeny, good-humoured, but thin, and felicitous in jests upon his own figure. If T. was thin, Wharry was attenuated and fleeting. Many must remember him (for he was rather of later date) and his singular gait, which was performed by three steps and a jump regularly succeeding. The steps were little efforts, like that of a child beginning to walk; the jump comparatively vigorous, as a foot to an inch. Where he learned this figure, or what occasioned it, I could never discover. It was neither graceful in itself, nor seemed to answer the purpose any better than common walking. The extreme tenuity of his frame, I suspect, set him upon it. It was a trial of poising. Twopeny would often rally him upon his leanness, and hail him as Brother Lusty; but W. had no relish of a joke. His features were spiteful. I have heard that he would pinch his cat's ears extremely, when any thing had offended him. Jackson—the omniscient Jackson he was called—was of this period. He had the reputation of possessing more multifarious knowledge than any man of his time. He was the Friar Bacon of the less literate portion of the Temple. I remember a pleasant passage, of the cook applying to him, with much formality of apology, for instructions how to write down *edge* bone of beef in his bill of commons. He was supposed to know, if any man in the world did. He decided the orthography to be—as I have given it—fortifying his authority with such anatomical reasons as dismissed the manciple (for the time) learned and happy. Some do spell it yet, perversely, *aitch* bone, from a fanciful resemblance between its shape and that of the aspirate so denominated. I had almost forgotten Mingay with the iron hand—but he was somewhat later. He had lost his right hand by some accident, and supplied it with a grappling-hook, which he wielded with a tolerable adroitness. I detected the substitute, before I was old enough to reason whether it were artificial or not. I remember the astonishment it raised in me. He was a blustering, loud-talking person; and I reconciled the phenomenon to my ideas as an emblem of power—somewhat like the horns in the forehead of Michael Angelo's Moses. Baron Maseres, who walks (or did till very lately) in the costume of the reign of George the Second, closes my imperfect recollections of the old benchers of the Inner Temple.

Fantastic forms, whither are ye fled? Or, if the like of you exist, why exist they no more for me? Ye inexplicable, half-understood appearances, why comes in reason to tear away the preternatural mist, bright or gloomy, that enshrouded you? Why make ye so sorry a figure in my relation, who made up to me—to my childish eyes—the mythology of the Temple? In those days I saw Gods, as "old men covered with a mantle," walking upon the earth. Let the dreams of classic idolatry perish,—extinct be the fairies and fairy trumpery of legendary fabling, in the heart of childhood, there will, for ever, spring up a well of innocent or wholesome superstition—the seeds of exaggeration will be busy there, and vital—from every-day forms educing the unknown and the uncommon. In that little Goshen there will be light, when the grown world flounders about in the darkness of sense and materiality. While childhood, and while dreams, reducing childhood, shall be left, imagination shall not have spread her holy wings totally to fly the earth.

P.S.—I have done injustice to the soft shade of Samuel Salt. See what it is to trust to imperfect memory, and the erring notices of childhood! Yet I protest I always thought that he had been a bachelor! This gentleman, R. N. informs me, married young, and losing his lady in childbed, within the first year of their union, fell into a deep melancholy, from the effects of which, probably, he never thoroughly recovered. In what a new light does this place his rejection (O call it by a gentler name!) of mild Susan P——, unravelling into beauty certain peculiarities of this very shy and retiring character!—Henceforth let no one receive the narratives of Elia for true records! They are, in truth, but shadows of fact—verisimilitudes, not verities—or sitting but upon the remote edges and outskirts of history. He is no such honest chronicler as R. N., and would have done better perhaps to have consulted that gentleman, before he sent these incondite reminiscences to press. But the worthy sub-treasurer—who respects his old and his new masters—would but have been puzzled at the indecorous liberties of Elia. The good man wots not, peradventure, of the licence which *Magazines* have arrived at in this plain-speaking age, or hardly dreams of their existence beyond the *Gentleman's*—his furthest monthly excursions in this nature having been long confined to the holy ground of honest *Urban's* obituary. May it be long before his own name shall help to swell those columns of unenvied flattery! —Meantime, O ye New Benchers of the Inner Temple, cherish him kindly, for he is himself the kindliest of human creatures. Should infirmities overtake him—he is yet in green and vigorous senility—make allowances for them, remembering that "ye yourselves are old." So may the Winged Horse, your ancient badge and cognisance, still flourish! so may future Hookers and Seldens illustrate your church and chambers! so may the sparrows, in default of more melodious quiristers, unpoisoned hop about your walks! so may the fresh-coloured and cleanly nursery-maid, who, by leave, airs her playful charge in your stately gardens, drop her prettiest blushing curtsy as ye pass, reductive of juvenescent emotion! so may the younkers of this generation eye you, pacing your stately terrace, with the same superstitious veneration, with which the child Elia gazed on the Old Worthies that solemnised the parade before ye!

## GRACE BEFORE MEAT.

The custom of saying grace at meals had, probably, its origin in the early times of the world, and the hunter-state of man, when dinners were precarious things, and a full meal was something more than a common blessing! when a belly-full was a wind-fall, and looked like a special providence. In the shouts and triumphal songs with which, after a season of sharp abstinence, a lucky booty of deer's or goat's flesh would naturally be ushered home, existed, perhaps, the germ of the modern grace. It is not otherwise easy to be understood, why the blessing of food—the act of eating—should have had a particular expression of thanksgiving annexed to it, distinct from that implied and silent gratitude with which we are expected to enter upon the enjoyment of the many other various gifts and good things of existence.

I own that I am disposed to say grace upon twenty other occasions in the course of the day besides my dinner. I want a form for setting out upon a pleasant walk, for a moonlight ramble, for a friendly meeting, or a solved problem. Why have we none for books, those spiritual repasts—a grace before Milton—a grace before Shakspeare—a devotional exercise proper to be said before reading the Fairy Queen?—but the received ritual having prescribed these forms to the solitary ceremony of manducation, I shall confine my observations to the experience which I have had of the grace, properly so called; commending my new scheme for extension to a niche in

the grand philosophical, poetical, and perchance in part heretical, liturgy, now compiling by my friend Homo Humanus, for the use of a certain snug congregation of Utopian Rabelæsian Christians, no matter where assembled.

The form, then, of the benediction before eating has its beauty at a poor man's table, or at the simple and unprovocative repasts of children. It is here that the grace becomes exceedingly graceful. The indigent man, who hardly knows whether he shall have a meal the next day or not, sits down to his fare with a present sense of the blessing, which can be but feebly acted by the rich, into whose minds the conception of wanting a dinner could never, but by some extreme theory, have entered. The proper end of food—the animal sustenance—is barely contemplated by them. The poor man's bread is his daily bread, literally his bread for the day. Their courses are perennial.

Again the plainest diet seems the fittest to be preceded by the grace. That which is least stimulative to appetite, leaves the mind most free for foreign considerations. A man may feel thankful, heartily thankful, over a dish of plain mutton with turnips, and have leisure to reflect upon the ordinance and institution of eating; when he shall confess a perturbation of mind, inconsistent with the purposes of the grace, at the presence of venison or turtle. When I have sate (a *rarus hospes*) at rich men's tables, with the savoury soup and messes steaming up the nostrils, and moistening the lips of the guests with desire and a distracted choice, I have felt the introduction of that ceremony to be unseasonable. With the ravenous orgasm upon you, it seems impertinent to interpose a religious sentiment. It is a confusion of purpose to mutter out praises from a mouth that waters. The heats of epicurism put out the gentle flame of devotion. The incense which rises round is pagan, and the belly-god intercepts it for his own. The very excess of the provision beyond the needs, takes away all sense of proportion between the end and means. The giver is veiled by his gifts. You are startled at the injustice of returning thanks—for what?—for having too much, while so many starve. It is to praise the Gods amiss.

I have observed this awkwardness felt, scarce consciously perhaps, by the good man who says the grace. I have seen it in clergymen and others—a sort of shame—a sense of the co-presence of circumstances which unhallow the blessing. After a devotional tone put on for a few seconds, how rapidly the speaker will fall into his common voice! helping himself or his neighbour, as if to get rid of some uneasy sensation of hypocrisy. Not that the good man was a hypocrite, or was not most conscientious in the discharge of the duty; but he felt in his inmost mind the incompatibility of the scene and the viands before him with the exercise of a calm and rational gratitude.

I hear somebody exclaim,—Would you have Christians sit down at table, like hogs to their troughs, without remembering the Giver?—no—I would have them sit down as Christians, remembering the Giver, and less like hogs. Or if their appetites must run riot, and they must pamper themselves with delicacies for which east and west are ransacked, I would have them postpone their benediction to a fitter season, when appetite is laid; when the still small voice can be heard, and the reason of the grace returns—with temperate diet and restricted dishes. Gluttony and surfeiting are no proper occasions for thanksgiving. When Jeshurun waxed fat, we read that he kicked. Virgil knew the harpy-nature better, when he put into the mouth of Celæno anything but a blessing. We may be gratefully sensible of the deliciousness of some kinds of food beyond others, though that is a meaner and inferior gratitude: but the proper object of the grace is sustenance, not relishes; daily bread, not delicacies; the means of life, and not the means of pampering the carcass. With what frame or composure, I wonder, can a city chaplain pronounce his benediction at some great Hall-feast, when he knows that his last concluding pious word—and that in all probability, the sacred name which he preaches—is but the signal for so many impatient harpies to commence their foul orgies, with as little sense of true thankfulness (which is temperance) as those Virgilian fowl! It is well if the good man himself does not feel his devotions a little clouded, those foggy sensuous steams mingling with and polluting the pure altar sacrifice.

The severest satire upon full tables and

surfeits is the banquet which Satan, in the Paradise Regained, provides for a temptation in the wilderness :

> A table richly spread in regal mode
> With dishes piled, and meats of noblest sort
> And savour ; beasts of chase, or fowl of game,
> In pastry built, or from the spit, or boiled,
> Gris-amber-steamed ; all fish from sea or shore,
> Freshet or purling brook, for which was drained
> Pontus, and Lucrine bay, and Afric coast.

The Tempter, I warrant you, thought these cates would go down without the recommendatory preface of a benediction. They are like to be short graces where the devil plays the host.—I am afraid the poet wants his usual decorum in this place. Was he thinking of the old Roman luxury, or of a gaudy day at Cambridge? This was a temptation fitter for a Heliogabalus. The whole banquet is too civic and culinary, and the accompaniments altogether a profanation of that deep, abstracted holy scene. The mighty artillery of sauces, which the cook-fiend conjures up, is out of proportion to the simple wants and plain hunger of the guest. He that disturbed him in his dreams, from his dreams might have been taught better. To the temperate fantasies of the famished Son of God, what sort of feasts presented themselves?—He dreamed indeed,

> ——As appetite is wont to dream,
> Of meats and drinks, nature's refreshment sweet.

But what meats?—

> Him thought, he by the brook of Cherith stood,
> And saw the ravens with their horny beaks
> Food to Elijah bringing even and morn ;
> Though ravenous, taught to abstain from what they brought :
> He saw the prophet also how he fled
> Into the desert and how there he slept
> Under a juniper ; then how awaked
> He found his supper on the coals prepared,
> And by the angel was bid rise and eat,
> And ate the second time after repose,
> The strength whereof sufficed him forty days :
> Sometimes, that with Elijah he partook,
> Or as a guest with Daniel at his pulse.

Nothing in Milton is finelier fancied than these temperate dreams of the divine Hungerer. To which of these two visionary banquets, think you, would the introduction of what is called the grace have been the most fitting and pertinent?

Theoretically I am no enemy to graces ; but practically I own that (before meat especially) they seem to involve something awkward and unseasonable. Our appetites, of one or another kind, are excellent spurs to our reason, which might otherwise but feebly set about the great ends of preserving and continuing the species. They are fit blessings to be contemplated at a distance with a becoming gratitude ; but the moment of appetite (the judicious reader will apprehend me) is, perhaps, the least fit season for that exercise. The Quakers, who go about their business of every description with more calmness than we, have more title to the use of these benedictory prefaces. I have always admired their silent grace, and the more because I have observed their applications to the meat and drink following to be less passionate and sensual than ours. They are neither gluttons nor wine-bibbers as a people. They eat, as a horse bolts his chopped hay, with indifference, calmness, and cleanly circumstances. They neither grease nor slop themselves. When I see a citizen in his bib and tucker, I cannot imagine it a surplice.

I am no Quaker at my food. I confess I am not indifferent to the kinds of it. Those unctuous morsels of deer's flesh were not made to be received with dispassionate services. I hate a man who swallows it, affecting not to know what he is eating. I suspect his taste in higher matters. I shrink instinctively from one who professes to like minced veal. There is a physiognomical character in the tastes for food. C—— holds that a man cannot have a pure mind who refuses apple-dumplings. I am not certain but he is right. With the decay of my first innocence, I confess a less and less relish daily for those innocuous cates. The whole vegetable tribe have lost their gust with me. Only I stick to asparagus, which still seems to inspire gentle thoughts. I am impatient and querulous under culinary disappointments, as to come home at the dinner hour, for instance, expecting some savoury mess, and to find one quite tasteless and sapidless. Butter ill melted—that commonest of kitchen failures — puts me beside my tenor. — The author of the Rambler used to make inarticulate animal noises over a favourite food. Was this the music quite proper to be preceded by the grace? or would the pious man have done better to postpone his devotions to a sea-

son when the blessing might be contemplated with less perturbation? I quarrel with no man's tastes, nor would set my thin face against those excellent things, in their way, jollity and feasting. But as these exercises, however laudable, have little in them of grace or gracefulness, a man should be sure, before he ventures so to grace them, that while he is pretending his devotions otherwhere, he is not secretly kissing his hand to some great fish—his Dagon—with a special consecration of no ark but the fat tureen before him. Graces are the sweet preluding strains to the banquets of angels and children; to the roots and severer repasts of the Chartreuse; to the slender, but not slenderly acknowledged, refection of the poor and humble man: but at the heaped-up boards of the pampered and the luxurious they become of dissonant mood, less timed and tuned to the occasion, methinks, than the noise of those better befitting organs would be which children hear tales of, at Hog's Norton. We sit too long at our meals, or are too curious in the study of them, or too disordered in our application to them, or engross too great a portion of those good things (which should be common) to our share, to be able with any grace to say grace. To be thankful for what we grasp exceeding our proportion, is to add hypocrisy to injustice. A lurking sense of this truth is what makes the performance of this duty so cold and spiritless a service at most tables. In houses where the grace is as indispensable as the napkin, who has not seen that never-settled question arise, as to *who shall say it?* while the good man of the house and the visitor clergyman, or some other guest belike of next authority, from years or gravity, shall be bandying about the office between them as a matter of compliment, each of them not unwilling to shift the awkward burthen of an equivocal duty from his own shoulders?

I once drank tea in company with two Methodist divines of different persuasions, whom it was my fortune to introduce to each other for the first time that evening. Before the first cup was handed round, one of these reverend gentlemen put it to the other, with all due solemnity, whether he chose to *say anything*. It seems it is the custom with some sectaries to put up a short prayer before this meal also. His reverend brother did not at first quite apprehend him, but upon an explanation, with little less importance he made answer that it was not a custom known in his church: in which courteous evasion the other acquiescing for good manners' sake, or in compliance with a weak brother, the supplementary or tea-grace was waived altogether. With what spirit might not Lucian have painted two priests, of *his* religion, playing into each other's hands the compliment of performing or omitting a sacrifice,—the hungry God meantime, doubtful of his incense, with expectant nostrils hovering over the two flamens, and (as between two stools) going away in the end without his supper!

A short form upon these occasions is felt to want reverence; a long one, I am afraid, cannot escape the charge of impertinence. I do not quite approve of the epigrammatic conciseness with which that equivocal wag (but my pleasant school-fellow) C. V. L., when importuned for a grace, used to inquire, first slyly leering down the table, "Is there no clergyman here,"—significantly adding, "Thank G—." Nor do I think our old form at school quite pertinent, where we were used to preface our bald bread-and-cheese-suppers with a preamble, connecting with that humble blessing a recognition of benefits the most awful and overwhelming to the imagination which religion has to offer. *Non tunc illis erat locus.* I remember we were put to it to reconcile the phrase "good creatures," upon which the blessing rested, with the fare set before us, wilfully understanding that expression in a low and animal sense,—till some one recalled a legend, which told how, in the golden days of Christ's, the young Hospitallers were wont to have smoking joints of roast meat upon their nightly boards, till some pious benefactor, commiserating the decencies, rather than the palates, of the children, commuted our flesh for garments, and gave us—*horresco referens*—trousers instead of mutton.

# DREAM-CHILDREN; A REVERIE.

Children love to listen to stories about their elders, when *they* were children; to stretch their imagination to the conception of a traditionary great-uncle, or grandame, whom they never saw. It was in this spirit that my little ones crept about me the other evening to hear about their great-grandmother Field, who lived in a great house in Norfolk (a hundred times bigger than that in which they and papa lived) which had been the scene—so at least it was generally believed in that part of the country—of the tragic incidents which they had lately become familiar with from the ballad of the Children in the Wood. Certain it is that the whole story of the children and their cruel uncle was to be seen fairly carved out in wood upon the chimney-piece of the great hall, the whole story down to the Robin Redbreasts; till a foolish rich person pulled it down to set up a marble one of modern invention in its stead, with no story upon it. Here Alice put out one of her dear mother's looks, too tender to be called upbraiding. Then I went on to say, how religious and how good their great-grandmother Field was, how beloved and respected by everybody, though she was not indeed the mistress of this great house, but had only the charge of it (and yet in some respects she might be said to be the mistress of it too) committed to her by the owner, who preferred living in a newer and more fashionable mansion which he had purchased somewhere in the adjoining county; but still she lived in it in a manner as if it had been her own, and kept up the dignity of the great house in a sort while she lived, which afterwards came to decay, and was nearly pulled down, and all its old ornaments stripped and carried away to the owner's other house, where they were set up, and looked as awkward as if some one were to carry away the old tombs they had seen lately at the Abbey, and stick them up in Lady C.'s tawdry gilt drawing-room. Here John smiled, as much as to say, "that would be foolish indeed." And then I told how, when she came to die, her funeral was attended by a concourse of all the poor, and some of the gentry too, of the neighbourhood for many miles round, to show their respect for her memory, because she had been such a good and religious woman; so good indeed that she knew all the Psaltery by heart, ay, and a great part of the Testament besides. Here little Alice spread her hands. Then I told what a tall, upright, graceful person their great-grandmother Field once was; and how in her youth she was esteemed the best dancer—here Alice's little right foot played an involuntary movement, till, upon my looking grave, it desisted—the best dancer, I was saying, in the county, till a cruel disease, called a cancer, came, and bowed her down with pain; but it could never bend her good spirits, or make them stoop, but they were still upright, because she was so good and religious. Then I told how she was used to sleep by herself in a lone chamber of the great lone house; and how she believed that an apparition of two infants was to be seen at midnight gliding up and down the great staircase near where she slept, but she said "those innocents would do her no harm;" and how frightened I used to be, though in those days I had my maid to sleep with me, because I was never half so good or religious as she—and yet I never saw the infants. Here John expanded all his eyebrows and tried to look courageous. Then I told how good she was to all her grandchildren, having us to the great house in the holydays, where I in particular used to spend many hours by myself, in gazing upon the old busts of the twelve Cæsars, that had been Emperors of Rome, till the old marble heads would seem to live again, or I to be turned into marble with them; how I never could be tired with roaming about that huge mansion, with its vast empty rooms, with their worn-out hangings, fluttering tapestry, and carved oaken pannels, with the gilding almost rubbed out—sometimes in the spacious old-fashioned gardens, which I had almost to myself, unless when now and then a solitary gardening man would cross me—and how tho

nectarines and peaches hung upon the walls, without my ever offering to pluck them, because they were forbidden fruit, unless now and then,—and because I had more pleasure in strolling about among the old melancholy-looking yew-trees, or the firs, and picking up the red berries, and the fir-apples, which were good for nothing but to look at—or in lying about upon the fresh grass with all the fine garden smells around me—or basking in the orangery, till I could almost fancy myself ripening too along with the oranges and the limes in that grateful warmth—or in watching the dace that darted to and fro in the fish-pond, at the bottom of the garden, with here and there a great sulky pike hanging midway down the water in silent state, as if it mocked at their impertinent friskings,—I had more pleasure in these busy-idle diversions than in all the sweet flavours of peaches, nectarines, oranges, and such-like common baits of children. Here John slyly deposited back upon the plate a bunch of grapes, which, not unobserved by Alice, he had meditated dividing with her, and both seemed willing to relinquish them for the present as irrelevant. Then, in somewhat a more heightened tone, I told how, though their great-grandmother Field loved all her grandchildren, yet in an especial manner she might be said to love their uncle, John L——, because he was so handsome and spirited a youth, and a king to the rest of us; and, instead of moping about in solitary corners, like some of us, he would mount the most mettlesome horse he could get, when but an imp no bigger than themselves, and make it carry him half over the county in a morning, and join the hunters when there were any out—and yet he loved the old great house and gardens too, but had too much spirit to be always pent up within their boundaries—and how their uncle grew up to man's estate as brave as he was handsome, to the admiration of everybody, but of their great-grandmother Field most especially; and how he used to carry me upon his back when I was a lame-footed boy—for he was a good bit older than me—many a mile when I could not walk for pain;—and how in after life he became lame-footed too, and I did not always (I fear) make allowances enough for him when he was impatient, and in pain, nor remember sufficiently how considerate he had been to me when I was lame-footed; and how when he died, though he had not been dead an hour, it seemed as if he had died a great while ago, such a distance there is betwixt life and death; and how I bore his death as I thought pretty well at first, but afterwards it haunted and haunted me; and though I did not cry or take it to heart as some do, and as I think he would have done if I had died, yet I missed him all day long, and knew not till then how much I had loved him. I missed his kindness, and I missed his crossness, and wished him to be alive again, to be quarrelling with him (for we quarrelled sometimes), rather than not have him again, and was as uneasy without him, as he their poor uncle must have been when the doctor took off his limb.—Here the children fell a crying, and asked if their little mourning which they had on was not for uncle John, and they looked up, and prayed me not to go on about their uncle, but to tell them some stories about their pretty dead mother. Then I told how for seven long years, in hope sometimes, sometimes in despair, yet persisting ever, I courted the fair Alice W—n; and, as much as children could understand, I explained to them what coyness, and difficulty, and denial, meant in maidens—when suddenly, turning to Alice, the soul of the first Alice looked out at her eyes with such a reality of re-presentment, that I became in doubt which of them stood there before me, or whose that bright hair was; and while I stood gazing, both the children gradually grew fainter to my view, receding, and still receding, till nothing at last but two mournful features were seen in the uttermost distance, which, without speech, strangely impressed upon me the effects of speech: "We are not of Alice, nor of thee, nor are we children at all. The children of Alice call Bartrum father. We are nothing; less than nothing, and dreams. We are only what might have been, and must wait upon the tedious shores of Lethe millions of ages before we have existence, and a name"—— and immediately awaking, I found myself quietly seated in my bachelor arm-chair, where I had fallen asleep, with the faithful Bridget unchanged by my side—but John L. (or James Elia) was gone for ever.

# DISTANT CORRESPONDENTS.

IN A LETTER TO B. F. ESQ., AT SYDNEY, NEW SOUTH WALES.

My dear F.—When I think how welcome the sight of a letter from the world where you were born must be to you in that strange one to which you have been transplanted, I feel some compunctious visitings at my long silence. But, indeed, it is no easy effort to set about a correspondence at our distance. The weary world of waters between us oppresses the imagination. It is difficult to conceive how a scrawl of mine should ever stretch across it. It is a sort of presumption to expect that one's thoughts should live so far. It is like writing for posterity; and reminds me of one of Mrs. Rowe's superscriptions, "Alcander to Strephon in the shades." Cowley's Post-Angel is no more than would be expedient in such an intercourse. One drops a packet at Lombard-street, and in twenty-four hours a friend in Cumberland gets it as fresh as if it came in ice. It is only like whispering through a long trumpet. But suppose a tube let down from the moon, with yourself at one end, and *the man* at the other; it would be some balk to the spirit of conversation, if you knew that the dialogue exchanged with that interesting theosophist would take two or three revolutions of a higher luminary in its passage. Yet for aught I know, you may be some parasangs nigher that primitive idea—Plato's man—than we in England here have the honour to reckon ourselves.

Epistolary matter usually compriseth three topics; news, sentiment, and puns. In the latter, I include all non-serious subjects; or subjects serious in themselves, but treated after my fashion, non-seriously.—And first, for news. In them the most desirable circumstance, I suppose, is that they shall be true. But what security can I have that what I now send you for truth shall not, before you get it, unaccountably turn into a lie? For instance, our mutual friend P. is at this present writing—*my Now*—in good health, and enjoys a fair share of worldly reputation. You are glad to hear it. This is natural and friendly. But at this present reading—*your Now*—he may possibly be in the Bench, or going to be hanged, which in reason ought to abate something of your transport (*i. e.* at hearing he was well, &c.), or at least considerably to modify it. I am going to the play this evening, to have a laugh with Munden. You have no theatre, I think you told me, in your land of d——d realities. You naturally lick your lips, and envy me my felicity. Think but a moment, and you will correct the hateful emotion. Why it is Sunday morning with you, and 1823. This confusion of tenses, this grand solecism of *two presents*, is in a degree common to all postage. But if I sent you word to Bath or the Devizes, that I was expecting the aforesaid treat this evening, though at the moment you received the intelligence my full feast of fun would be over, yet there would be for a day or two after, as you would well know, a smack, a relish left upon my mental palate, which would give rational encouragement for you to foster a portion at least of the disagreeable passion, which it was in part my intention to produce. But ten months hence, your envy or your sympathy would be as useless as a passion spent upon the dead. Not only does truth, in these long intervals, un-essence herself, but (what is harder) one cannot venture a crude fiction, for the fear that it may ripen into a truth upon the voyage. What a wild improbable banter I put upon you some three years since——of Will Weatherall having married a servant-maid! I remember gravely consulting you how we were to receive her—for Will's wife was in no case to be rejected; and your no less serious replication in the matter; how tenderly you advised an abstemious introduction of literary topics before the lady, with a caution not to be too

forward in bringing on the carpet matters more within the sphere of her intelligence; your deliberate judgment, or rather wise suspension of sentence, how far jacks, and spits, and mops, could with propriety be introduced as subjects; whether the conscious avoiding of all such matters in discourse would not have a worse look than the taking of them casually in our way; in what manner we should carry ourselves to our maid Becky, Mrs. William Weatherall being by; whether we should show more delicacy, and a truer sense of respect for Will's wife, by treating Becky with our customary chiding before her, or by an unusual deferential civility paid to Becky as to a person of great worth, but thrown by the caprice of fate into a humble station. There were difficulties, I remember, on both sides, which you did me the favour to state with the precision of a lawyer, united to the tenderness of a friend. I laughed in my sleeve at your solemn pleadings, when lo! while I was valuing myself upon this flam put upon you in New South Wales, the devil in England, jealous possibly of any lie-children not his own, or working after my copy, has actually instigated our friend (not three days since) to the commission of a matrimony, which I had only conjured up for your diversion. William Weatherall has married Mrs. Cotterel's maid. But to take it in its truest sense, you will see, my dear F., that news from me must become history to you; which I neither profess to write, nor indeed care much for reading. No person under a diviner, can with any prospect of veracity conduct a correspondence at such an arm's length. Two prophets, indeed, might thus interchange intelligence with effect; the epoch of the writer (Habbakuk) falling in with the true present time of the receiver (Daniel); but then we are no prophets.

Then as to sentiment. It fares little better with that. This kind of dish, above all, requires to be served up hot; or sent off in water-plates, that your friend may have it almost as warm as yourself. If it have time to cool, it is the most tasteless of all cold meats. I have often smiled at a conceit of the late Lord C. It seems that travelling somewhere about Geneva, he came to some pretty green spot, or nook, where a willow, or something hung so fantastically and invitingly over a stream—was it?—or a rock?—no matter—but the stillness and the repose, after a weary journey 'tis likely, in a languid moment of his Lordship's hot restless life, so took his fancy that he could imagine no place so proper, in the event of his death, to lay his bones in. This was all very natural and excusable as a sentiment, and shows his character in a very pleasing light. But when from a passing sentiment it came to be an act; and when, by a positive testamentary disposal, his remains were actually carried all that way from England; who was there, some desperate sentimentalists excepted, that did not ask the question, Why could not his lordship have found a spot as solitary, a nook as romantic, a tree as green and pendent, with a stream as emblematic to his purpose, in Surrey, in Dorset, or in Devon? Conceive the sentiment boarded up, freighted, entered at the Custom House (startling the tide-waiters with the novelty), hoisted into a ship. Conceive it pawed about and handled between the rude jests of tar paulin ruffians—a thing of its delicate texture—the salt bilge wetting it till it became as vapid as a damaged lustring. Suppose it in material danger (mariners have some superstition about sentiments) of being tossed over in a fresh gale to some propitiatory shark (spirit of Saint Gothard, save us from a quietus so foreign to the deviser's purpose!) but it has happily evaded a fishy consummation. Trace it then to its lucky landing—at Lyons shall we say?—I have not the map before me—jostled upon four men's shoulders—baiting at this town—stopping to refresh at t'other village—waiting a passport here, a licence there; the sanction of the magistracy in this district, the concurrence of the ecclesiastics in that canton; till at length it arrives at its destination, tired out and jaded, from a brisk sentiment, into a feature of silly pride or tawdry senseless affectation. How few sentiments, my dear F., I am afraid we can set down, in the sailor's phrase, as quite sea-worthy.

Lastly, as to the agreeable levities, which, though contemptible in bulk, are the twinkling corpuscula which should irradiate a right friendly epistle—your puns and small jests are, I apprehend, extremely circumscribed in their sphere of action. They are so far from a capacity of being packed up and sent beyond

sea, they will scarce endure to be transported by hand from this room to the next. Their vigour is as the instant of their birth. Their nutriment for their brief existence is the intellectual atmosphere of the by-standers: or this last is the fine slime of Nilus—the *melior lutus*—whose maternal recipiency is as necessary as the *sol pater* to their equivocal generation. A pun hath a hearty kind of present ear-kissing smack with it; you can no more transmit it in its pristine flavour, than you can send a kiss.—Have you not tried in some instances to palm off a yesterday's pun upon a gentleman, and has it answered? Not but it was new to his hearing, but it did not seem to come new from you. It did not hitch in. It was like picking up at a village ale-house a two-days'-old newspaper. You have not seen it before, but you resent the stale thing as an affront. This sort of merchandise above all requires a quick return. A pun, and its recognitory laugh, must be co-instantaneous. The one is the brisk lightning, the other the fierce thunder.

A moment's interval, and the link is snapped. A pun is reflected from a friend's face as from a mirror. Who would consult his sweet visnomy, if the polished surface were two or three minutes (not to speak of twelve months, my dear F.) in giving back its copy?

I cannot image to myself whereabout you are. When I try to fix it, Peter Wilkins's island comes across me. Sometimes you seem to be in the *Hades* of *Thieves*. I see Diogenes prying among you with his perpetual fruitless lantern. What must you be willing by this time to give for the sight of an honest man! You must almost have forgotten how *we* look. And tell me, what your Sydneyites do? are they th**v*ng all day long? Merciful heaven? what property can stand against such a depredation! The kangaroos—your Aborigines—do they keep their primitive simplicity un-Europe-tainted, with those little short fore puds, looking like a lesson framed by nature to the pickpocket! Marry, for diving into fobs they are rather lamely provided *a priori*; but if the hue and cry were once up, they would show as fair a pair of hind-shifters as the expertest loco-motor in the colony.—We hear the most improbable tales at this distance. Pray is it true that the young Spartans among you are born with six fingers, which spoils their scanning?—It must look very odd; but use reconciles. For their scansion, it is less to be regretted, for if they take it into their heads to be poets, it is odds but they turn out, the greater part of them, vile plagiarists.—Is there much difference to see, too, between the son of a th**f, and the grandson? or where does the taint stop? Do you bleach in three or in four generations?—I have many questions to put, but ten Delphic voyages can be made in a shorter time than it will take to satisfy my scruples.—Do you grow your own hemp?—What is your staple trade,—exclusive of the national profession, I mean? Your locksmiths, I take it, are some of your great capitalists.

I am insensibly chatting to you as familiarly as when we used to exchange good-morrows out of our old contiguous windows, in pump-famed Hare-court in the Temple. Why did you ever leave that quiet corner?—Why did I?—with its complement of four poor elms, from whose smoke-dyed barks, the theme of jesting ruralists, I picked my first lady-birds! My heart is as dry as that spring sometimes proves in a thirsty August, when I revert to the space that is between us; a length of passage enough to render obsolete the phrases of our English letters before they can reach you. But while I talk, I think you hear me,—thoughts dallying with vain surmise—

> Aye me! while thee the seas and sounding shores
> Hold far away.

Come back, before I am grown into a very old man, so as you shall hardly know me. Come, before Bridget walks on crutches. Girls whom you left children have become sage matrons while you are tarrying there. The blooming Miss W—r (you remember Sally W—r) called upon us yesterday, an aged crone. Folks, whom you knew, die off every year. Formerly, I thought that death was wearing out,—I stood ramparted about with so many healthy friends. The departure of J. W., two springs back, corrected my delusion. Since then the old divorcer has been busy. If you do not make haste to return, there will be little left to greet you, of me, or mine.

## THE PRAISE OF CHIMNEY-SWEEPERS.

I LIKE to meet a sweep—understand me—not a grown sweeper—old chimney-sweepers are by no means attractive—but one of those tender novices, blooming through their first nigritude, the maternal washings not quite effaced from the cheek—such as come forth with the dawn, or somewhat earlier, with their little professional notes sounding like the *peep peep* of a young sparrow; or liker to the matin lark should I pronounce them, in their aërial ascents not seldom anticipating the sun-rise?

I have a kindly yearning toward these dim specks—poor blots—innocent blacknesses—

I reverence these young Africans of our own growth—these almost elergy imps, who sport their cloth without assumption; and from their little pulpits (the tops of chimneys,) in the nipping air of a December morning, preach a lesson of patience to mankind.

When a child, what a mysterious pleasure it was to witness their operation! to see a chit no bigger than one's-self, enter, one knew not by what process, into what seemed the *fauces Averni*—to pursue him in imagination, as he went sounding on through so many dark stifling caverns, horrid shades!—to shudder with the idea that "now, surely, he must be lost for ever!"—to revive at hearing his feeble shout of discovered day-light—and then (O fulness of delight!) running out of doors, to come just in time to see the sable phenomenon emerge in safety, the brandished weapon of his art victorious like some flag waved over a conquered citadel! I seem to remember having been told, that a bad sweep was once left in a stack with his brush, to indicate which way the wind blew. It was an awful spectacle certainly; not much unlike the old stage direction in Macbeth, where the "Apparition of a child crowned, with a tree in his hand, rises."

Reader, if thou meetest one of these small gentry in thy early rambles, it is good to give him a penny. It is better to give him two-pence. If it be starving weather, and to the proper troubles of his hard occupation, a pair of kibed heels (no unusual accompaniment) be superadded, the demand on thy humanity will surely rise to a tester.

There is a composition, the ground-work of which I have understood to be the sweet wood 'yclept sassafras. This wood boiled down to a kind of tea, and tempered with an infusion of milk and sugar, hath to some tastes a delicacy beyond the China luxury. I know not how thy palate may relish it; for myself, with every deference to the judicious Mr. Read, who hath time out of mind kept open a shop (the only one he avers in London) for the vending of this "wholesome and pleasant beverage," on the south side of Fleet-street, as thou approachest Bridge-street—*the only Salopian house*—I have never yet adventured to dip my own particular lip in a basin of his commended ingredients—a cautious premonition to the olfactories constantly whispering to me, that my stomach must infallibly, with all due courtesy, decline it. Yet I have seen palates, otherwise not uninstructed in dietetical elegancies, sup it up with avidity.

I know not by what particular conformation of the organ it happens, but I have always found that this composition is surprisingly gratifying to the palate of a young chimney-sweeper—whether the oily particles (sassafras is slightly oleaginous) do attenuate and soften the fuliginous concretions, which are sometimes found (in dissections) to adhere to the roof of the mouth in these unfledged practitioners; or whether Nature, sensible that she had mingled too much of bitter wood in the lot of these raw victims, caused to grow out of the earth her sassafras for a sweet lenitive—but so it is, that no possible taste or odour to the senses of a young chimney-sweeper can convey a delicate excitement comparable to this mixture. Being penniless, they will yet hang

their black heads over the ascending steam, to gratify one sense if possible, seemingly no less pleased than those domestic animals—cats—when they purr over a new-found sprig of valerian. There is something more in these sympathies than philosophy can inculcate.

Now albeit Mr. Read boasteth, not without reason, that his is the *only Salopian house;* yet be it known to thee, reader—if thou art one who keepest what are called good hours, thou art haply ignorant of the fact—he hath a race of industrious imitators, who from stalls, and under open sky, dispense the same savoury mess to humbler customers, at that dead time of the dawn, when (as extremes meet) the rake, reeling home from his midnight cups, and the hard-handed artisan leaving his bed to resume the premature labours of the day, jostle, not unfrequently to the manifest disconcerting of the former, for the honours of the pavement. It is the time when, in summer, between the expired and the not yet relumined kitchen-fires, the kennels of our fair metropolis give forth their least satisfactory odours. The rake, who wisheth to dissipate his o'er-night vapours in more grateful coffee, curses the ungenial fume, as he passeth; but the artisan stops to taste, and blesses the fragrant breakfast.

This is *saloop*—the precocious herb-woman's darling—the delight of the early gardener, who transports his smoking cabbages by break of day from Hammersmith to Covent-garden's famed piazzas—the delight, and oh! I fear, too often the envy, of the unpennied sweep. Him shouldst thou haply encounter, with his dim visage pendent over the grateful steam, regale him with a sumptuous basin (it will cost thee but three-halfpennies) and a slice of delicate bread and butter (an added halfpenny)—so may thy culinary fires, eased of the o'er-charged secretions from thy worse-placed hospitalities, curl up a lighter volume to the welkin—so may the descending soot never taint thy costly well-ingredienced soups—nor the odious cry, quick-reaching from street to street, of the *fired chimney*, invite the rattling engines from ten adjacent parishes, to disturb for a casual scintillation thy peace and pocket!

I am by nature extremely susceptible of street affronts; the jeers and taunts of the populace; the low-bred triumph they display over the casual trip, or splashed stocking, of a gentleman. Yet can I endure the jocularity of a young sweep with something more than forgiveness.—In the last winter but one, pacing along Cheapside with my accustomed precipitation when I walk westward, a treacherous slide brought me upon my back in an instant. I scrambled up with pain and shame enough—yet outwardly trying to face it down, as if nothing had happened—when the roguish grin of one of these young wits encountered me. There he stood, pointing me out with his dusky finger to the mob, and to a poor woman (I suppose his mother) in particular, till the tears for the exquisiteness of the fun (so he thought it) worked themselves out at the corners of his poor red eyes, red from many a previous weeping, and soot-inflamed, yet twinkling through all with such a joy, snatched out of desolation, that Hogarth ——— But Hogarth has got him already (how could he miss him?) in the March to Finchley, grinning at the pye-man——there he stood, as he stands in the picture, irremovable, as if the jest was to last for ever—with such a maximum of glee, and minimum of mischief, in his mirth—for the grin of a genuine sweep hath absolutely no malice in it—that I could have been content, if the honour of a gentleman might endure it, to have remained his but and his mockery till midnight.

I am by theory obdurate to the seductiveness of what are called a fine set of teeth. Every pair of rosy lips (the ladies must pardon me) is a casket presumably holding such jewels; but, methinks, they should take leave to "air" them as frugally as possible. The fine lady, or fine gentleman, who show me their teeth, show me bones. Yet must I confess, that from the mouth of a true sweep a display (even to ostentation) of those white and shining ossifications, strikes me as as an agreeable anomaly in manners, and an allowable piece of foppery. It is, as when

> A sable cloud
> Turns forth her silver lining on the night.

It is like some remnant of gentry not quite extinct; a badge of better days; a hint of nobility:—and, doubtless, under the obscuring darkness and double night of their forlorn disguisement, oftentimes lurketh good blood, and

gentle conditions, derived from lost ancestry, and a lapsed pedigree. The premature apprenticements of these tender victims give but too much encouragement, I fear, to clandestine and almost infantile abductions; the seeds of civility and true courtesy, so often discernible in these young grafts (not otherwise to be accounted for) plainly hint at some forced adoptions; many noble Rachels mourning for their children, even in our days, countenance the fact; the tales of fairy-spiriting may shadow a lamentable verity, and the recovery of the young Montagu be but a solitary instance of good fortune out of many irreparable and hopeless *defiliations*.

In one of the state-beds at Arundel Castle, a few years since—under a ducal canopy—(that seat of the Howards is an object of curiosity to visiters, chiefly for its beds, in which the late duke was especially a connoisseur)—encircled with curtains of delicatest crimson, with starry coronets inwoven—folded between a pair of sheets whiter and softer than the lap where Venus lulled Ascanius—was discovered by chance, after all methods of search had failed, at noon-day, fast asleep, a lost chimney-sweeper. The little creature, having somehow confounded his passage among the intricacies of those lordly chimneys, by some unknown aperture had alighted upon this magnificent chamber; and, tired with his tedious explorations, was unable to resist the delicious invitement to repose, which he there saw exhibited; so creeping between the sheets very quietly, laid his black head upon the pillow, and slept like a young Howard.

Such is the account given to the visiters at the Castle.—But I cannot help seeming to perceive a confirmation of what I have just hinted at in this story. A high instinct was at work in the case, or I am mistaken. Is it probable that a poor child of that description, with whatever weariness he might be visited, would have ventured, under such a penalty as he would be taught to expect, to uncover the sheets of a Duke's bed, and deliberately to lay himself down between them, when the rug, or the carpet, presented an obvious couch, still far above his pretensions—is this probable, I would ask, if the great power of nature, which I contend for, had not been manifested within him, prompting to the adventure? Doubtless this young nobleman (for such my mind misgives me that he must be) was allured by some memory, not amounting to full consciousness, of his condition in infancy, when he was used to be lapped by his mother, or his nurse, in just such sheets as he there found, into which he was now but creeping back as into his proper *incunabula*, and resting-place.—By no other theory than by this sentiment of a pre-existent state (as I may call it), can I explain a deed so venturous, and, indeed, upon any other system, so indecorous, in this tender, but unseasonable, sleeper.

My pleasant friend JEM WHITE was so impressed with a belief of metamorphoses like this frequently taking place, that in some sort to reverse the wrongs of fortune in these poor changelings, he instituted an annual feast of chimney-sweepers, at which it was his pleasure to officiate as host and waiter. It was a solemn supper held in Smithfield, upon the yearly return of the fair of St. Bartholomew. Cards were issued a week before to the master-sweeps in and about the metropolis, confining the invitation to their younger fry. Now and then an elderly stripling would get in among us, and be good-naturedly winked at; but our main body were infantry. One unfortunate wight, indeed, who, relying upon his dusky suit, had intruded himself into our party, but by tokens was providentially discovered in time to be no chimney-sweeper, (all is not soot which looks so,) was quoited out of the presence with universal indignation, as not having on the wedding garment; but in general the greatest harmony prevailed. The place chosen was a convenient spot among the pens, at the north side of the fair, not so far distant as to be impervious to the agreeable hubbub of that vanity; but remote enough not to be obvious to the interruption of every gaping spectator in it. The guests assembled about seven. In those little temporary parlours three tables were spread with napery, not so fine as substantial, and at every board a comely hostess presided with her pan of hissing sausages. The nostrils of the young rogues dilated at the savour. JAMES WHITE, as head waiter, had charge of the first table; and myself, with our trusty companion BIGOD, ordinarily ministered to the other two. There was clambering and jostling, you may be sure, who should get

at the first table—for Rochester in his maddest days could not have done the humours of the scene with more spirit than my friend. After some general expression of thanks for the honour the company had done him, his inaugural ceremony was to clasp the greasy waist of old dame Ursula (the fattest of the three), that stood frying and fretting, half-blessing, half-cursing "the gentleman," and imprint upon her chaste lips a tender salute, whereat the universal host would set up a shout that tore the concave, while hundreds of grinning teeth startled the night with their brightness. O it was a pleasure to see the sable younkers lick in the unctuous meat, with *his* more unctuous sayings—how he would fit the tit-bits to the puny mouths, reserving the lengthier links for the seniors—how he would intercept a morsel even in the jaws of some young desperado, declaring it "must to the pan again to be browned, for it was not fit for a gentleman's eating"—how he would recommend this slice of white bread, or that piece of kissing-crust, to a tender juvenile, advising them all to have a care of cracking their teeth, which were their best patrimony,—how genteelly he would deal about the small ale, as if it were wine, naming the brewer, and protesting, if it were not good, he should lose their custom; with a special recommendation to wipe the lip before drinking. Then we had our toasts — "The King," — "the Cloth,"— which, whether they understood or not, was equally diverting and flattering;—and for a crowning sentiment, which never failed, "May the Brush supersede the Laurel!" All these, and fifty other fancies, which were rather felt than comprehended by his guests, would he utter, standing upon tables, and prefacing every sentiment with a "Gentlemen, give me leave to propose so and so," which was a prodigious comfort to those young orphans; every now and then stuffing into his mouth (for it did not do to be squeamish on these occasions) indiscriminate pieces of those reeking sausages, which pleased them mightily, and was the savouriest part, you may believe, of the entertainment.

> Golden lads and lasses must,
> As chimney-sweepers, come to dust—

James White is extinct, and with him these suppers have long ceased. He carried away with him half the fun of the world when he died—of my world at least. His old clients look for him among the pens; and, missing him, reproach the altered feast of St. Bartholomew, and the glory of Smithfield departed for ever.

## A COMPLAINT OF THE DECAY OF BEGGARS

### IN THE METROPOLIS.

The all-sweeping besom of societarian reformation—your only modern Alcides' club to rid the time of its abuses—is uplift with many-handed sway to extirpate the last fluttering tatters of the bugbear Mendicity from the metropolis. Scrips, wallets, bags — staves, dogs, and crutches — the whole mendicant fraternity with all their baggage, are fast posting out of the purlieus of this eleventh persecution. From the crowded crossing, from the corners of streets and turnings of alleys, the parting Genius of Beggary is "with sighing sent."

I do not approve of this wholesale going to work, this impertinent crusado, or *bellum ad exterminationem*, proclaimed against a species. Much good might be sucked from these Beggars.

They were the oldest and the honourablest form of pauperism. Their appeals were to our common nature; less revolting to an ingenuous mind than to be a suppliant to the particular humours or caprice of any fellow-creature, or set of fellow-creatures, parochial or societarian. Theirs were the only rates uninvidious in the levy, ungrudged in the assessment.

There was a dignity springing from the very

depth of their desolation ; as to be naked is to be so much nearer to the being a man, than to go in livery.

The greatest spirits have felt this in their reverses ; and when Dionysius from king turned schoolmaster, do we feel anything towards him but contempt ? Could Vandyke have made a picture of him, swaying a ferula for a seeptre, which would have affected our minds with the same heroic pity, the same compassionate admiration, with which we regard his Belisarius begging for an *obolum?* Would the moral have been more graceful, more pathetic ?

The Blind Beggar in the legend—the father of pretty Bessy—whose story doggrel rhymes and ale-house signs cannot so degrade or attenuate, but that some sparks of a lustrous spirit will shine through the disguisements—this noble Earl of Cornwall (as indeed he was) and memorable sport of fortune, fleeing from the unjust sentence of his liege lord, stript of all, and seated on the flowering green of Bethnal, with his more fresh and springing daughter by his side, illumining his rags and his beggary—would the child and parent have cut a better figure, doing the honours of a counter, or expiating their fallen condition upon the three-foot eminence of some sempstering shop-board ?

In tale or history your Beggar is ever the just antipode to your King. The poets and romancical writers, (as dear Margaret Newcastle would call them,) when they would most sharply and feelingly paint a reverse of fortune, never stop till they have brought down their hero in good earnest to rags and the wallet. The depth of the descent illustrates the height he falls from. There is no medium which can be presented to the imagination without offence. There is no breaking the fall. Lear, thrown from his palace, must divest him of his garments, till he answer "mere nature ;" and Cresseid, fallen from a prince's love, must extend her pale arms, pale with other whiteness than of beauty, supplicating lazar alms with bell and clap-dish.

The Lucian wits knew this very well ; and, with a converse policy, when they would express scorn of greatness without the pity, they show us an Alexander in the shades cobbling shoes, or a Semiramis getting up foul linen.

How would it sound in song, that a great monarch had declined his affections upon the daughter of a baker ! yet do we feel the imagination at all violated when we read the "true ballad," where King Cophetua woos the beggar maid ?

Pauperism, pauper, poor man, are expressions of pity, but pity alloyed with contempt. No one properly contemns a beggar. Poverty is a comparative thing, and each degree of it is mocked by its "neighbour grice." Its poor rents and comings-in are soon summed up and told. Its pretences to property are almost ludicrous. Its pitiful attempts to save excite a smile. Every scornful companion can weigh his trifle-bigger purse against it. Poor man reproaches poor man in the streets with impolitic mention of his condition, his own being a shade better, while the rich pass by and jeer at both. No rascally comparative insults a Beggar, or thinks of weighing purses with him. He is not in the scale of comparison. He is not under the measure of property. He confessedly hath none, any more than a dog or a sheep. No one twitteth him with ostentation above his means. No one accuses him of pride, or upbraideth him with mock humility. None jostle with him for the wall, or pick quarrels for precedency. No wealthy neighbour seeketh to eject him from his tenement. No man sues him. No man goes to law with him. If I were not the independent gentleman that I am, rather than I would be a retainer to the great, a led captain, or a poor relation, I would choose, out of the delicacy and true greatness of my mind, to be a Beggar.

Rags, which are the reproach of poverty, are the Beggar's robes, and graceful *insignia* of his profession, his tenure, his full dress, the suit in which he is expected to show himself in public He is never out of the fashion, or limpeth awkwardly behind it. He is not required to put on court mourning. He weareth all colours, fearing none. His costume hath undergone less change than the Quaker's. He is the only man in the universe who is not obliged to study appearances. The ups and downs of the world concern him no longer. He alone continueth in one stay. The price of stock or land affecteth him not. The fluctuations of agricultural or commercial prosperity touch him not, or at worst but change his customers.

He is not expected to become bail or surety for any one. No man troubleth him with questioning his religion or politics. He is the only free man in the universe.

The Mendicants of this great city were so many of her sights, her lions. I can no more spare them than I could the Cries of London. No corner of a street is complete without them. They are as indispensable as the Ballad Singer; and in their picturesque attire as ornamental as the signs of old London. They were the standing morals, emblems, mementos, dial-mottos, the spital sermons, the books for children, the salutary checks and pauses to the high and rushing tide of greasy citizenry—

> ——— Look
> Upon that poor and broken bankrupt there.

Above all, those old blind Tobits that used to line the wall of Lincoln's-Inn Garden, before modern fastidiousness had expelled them, casting up their ruined orbs to catch a ray of pity, and (if possible) of light, with their faithful Dog Guide at their feet,—whither are they fled? or into what corners blind as themselves, have they been driven, out of the wholesome air and sun-warmth? immersed between four walls, in what withering poor-house do they endure the penalty of double-darkness, where the chink of the dropt half-penny no more consoles their forlorn bereavement, far from the sound of the cheerful and hope-stirring tread of the passenger? Where hang their useless staves? and who will farm their dogs?—Have the overseers of St. L—— caused them to be shot? or were they tied up in sacks, and dropt into the Thames, at the suggestion of B——, the mild rector of ——?

Well fare the soul of unfastidious Vincent Bourne, most classical, and at the same time, most English of the Latinists!—who has treated of this human and quadrupedal alliance, this dog and man friendship, in the sweetest of his poems, the *Epitaphium in Canem*, or, *Dog's Epitaph*. Reader, peruse it; and say, if customary sights, which could call up such gentle poetry as this, were of a nature to do more harm or good to the moral sense of the passengers through the daily thoroughfares of a vast and busy metropolis.

Pauperis hic Iri requiesco Lyciscus, herilis,
Dum vixi, tutela vigil columenque senectæ,
Dux cæco fidus: nec, me ducente, solebat,
Prætenso hinc atque hinc baculo, per iniqua locorum
Incertam explorare viam; sed fila secutus,
Quæ dubios regerent passûs, vestigia tuta
Fixit inoffenso gressu; gelidumque sedile
In nudo nactus saxo, quâ prætereuntium
Unda frequens confluxit, ibi miserisque tenebras
Lamentis, noctemque oculis ploravit obortam.
Ploravit nec frustra; obolum dedit alter et alter,
Queis corda et mentem indiderat natura benignam.
Ad latus interea jacui sopitus herile,
Vel mediis vigil in somnis; ad heriia jussa
Auresque atque animum arrectus, seu frustula amicè
Porrexit sociasque dapes, seu longa diei
Tædia perpessus, reditum sub nocte parabat.
Hi mores, hæc vita fuit, dum fata sinebant,
Dum neque languebam morbis, nec inerte senectâ;
Quæ tandem obrepsit, veterique satellite cæcum
Orbavit dominum: prisci sed gratia facti
Ne tota intereat, longos delecta per annos,
Exiguum hunc Irus tumulum de cespite fecit,
Etsi inopis, non ingratæ, munuscula dextræ;
Carmine signavitque brevi, dominumque canemque
Quod memoret, fidumque canem dominumque benignum.

> Poor Irus' faithful wolf-dog here I lie,
> That wont to tend my old blind master's steps,
> His guide and guard: nor, while my service lasted,
> Had he occasion for that staff, with which
> He now goes picking out his path in fear
> Over the highways and crossings; but would plant
> Safe in the conduct of my friendly string,
> A firm foot forward still, till he had reach'd
> His poor seat on some stone, nigh where the tide
> Of passers by in thickest confluence flow'd:
> To whom with loud and passionate laments
> From morn to eve his dark estate he wail'd.
> Nor wail'd to all in vain: some here and there,
> The well-disposed and good, their pennies gave.
> I meantime at his feet obsequious slept;
> Not all-asleep in sleep, but heart and ear
> Prick'd up at his least motion; to receive
> At his kind hand my customary crumbs,
> And common portion in his feast of scraps;
> Or when night warn'd us homeward, tired and spent
> With our long day and tedious beggary.
> These were my manners, this my way of life,
> Till age and slow disease me overtook,
> And sever'd from my sightless master's side.
> But lest the grace of so good deeds should die,
> Through tract of years in mute oblivion lost,
> This slender tomb of turf hath Irus reared,
> Cheap monument of no ungrudging hand,
> And with short verso inscribed it, to attest,
> In long and lasting union to attest,
> The virtues of the Beggar and his Dog.

These dim eyes have in vain explored for some months past a well-known figure, or part of the figure of a man, who used to glide his comely upper half over the pavements of

London, wheeling along with most ingenious celerity upon a machine of wood ; a spectacle to natives, to foreigners, and to children. He was of a robust make, with a florid sailor-like complexion, and his head was bare to the storm and sunshine. He was a natural curiosity, a speculation to the scientific, a prodigy to the simple. The infant would stare at the mighty man brought down to his own level. The common cripple would despise his own pusillanimity, viewing the hale stoutness, and hearty heart, of this half-limbed giant. Few but must have noticed him ; for the accident, which brought him low, took place during the riots of 1780, and he has been a groundling so long. He seemed earth-born, an Antæus, and to suck in fresh vigour from the soil which he neighboured. He was a grand fragment ; as good as an Elgin marble. The nature, which should have recruited his reft legs and thighs, was not lost, but only retired into his upper parts, and he was half a Hercules. I heard a tremendous voice thundering and growling, as before an earthquake, and casting down my eyes, it was this mandrake reviling a steed that had started at his portentous appearance. He seemed to want but his just stature to have rent the offending quadruped in shivers. He was as the man-part of a centaur, from which the horse-half had been cloven in some dire Lapithan controversy. He moved on, as if he could have made shift with yet half of the body-portion which was left him. The *os sublime* was not wanting ; and he threw out yet a jolly countenance upon the heavens. Forty-and-two-years had he driven this out-of-door trade, and now that his hair is grizzled in the service, but his good spirits no way impaired, because he is not content to exchange his free air and exercise for the restraints of a poor-house, he is expiating his contumacy in one of those houses (ironically christened) of Correction.

Was a daily spectacle like this to be deemed a nuisance, which called for legal interference to remove ? or not rather a salutary and a touching object, to the passers-by in a great city ? Among her shows, her museums, and supplies for ever-gaping curiosity (and what else but an accumulation of sights—endless sights—*is* a great city ; or for what else is it desirable ?) was there not room for one *Lusus* (not *Naturæ*, indeed, but) *Accidentium* ? What if in forty-and-two years' going about, the man had scraped together enough to give a portion to his child, (as the rumour ran) of a few hundreds—whom had he injured ?—whom had he imposed upon ? The contributors had enjoyed their *sight* for their pennies. What if after being exposed all day to the heats, the rains, and the frosts of heaven—shuffling his ungainly trunk along in an elaborate and painful motion—he was enabled to retire at night to enjoy himself at a club of his fellow cripples over a dish of hot meat and vegetables, as the charge was gravely brought against him by a clergyman deposing before a House of Commons' Committee—was *this*, or was his truly paternal consideration, which (if a fact) deserved a statue rather than a whipping-post, and is inconsistent at least with the exaggeration of nocturnal orgies which he has been slandered with—a reason that he should be deprived of his chosen, harmless, nay edifying, way of life, and be committed in hoary age for a sturdy vagabond ?—

There was a Yorick once, whom it would not have shamed to have sate down at the cripples' feast, and to have thrown in his benediction, ay, and his mite too, for a companionable symbol. "Age, thou hast lost thy breed."—

Half of these stories about the prodigious fortunes made by begging are (I verily believe) misers' calumnies. One was much talked of in the public papers some time since, and the usual charitable inferences deduced. A clerk in the Bank was surprised with the announcement of a five-hundred-pound legacy left him by a person whose name he was a stranger to. It seems that in his daily morning walks from Peckham (or some village thereabouts) where he lived, to his office, it had been his practice for the last twenty years to drop his halfpenny duly into the hat of some blind Bartimeus, that sate begging alms by the way-side in the Borough. The good old beggar recognised his daily benefactor by the voice only ; and, when he died, left all the amassings of his alms (that had been half a century perhaps in the accumulating) to his old Bank friend. Was this a story to purse up people's hearts, and pennies, against giving an alms to the blind ?—or not rather a beautiful moral of well-directed charity on the one part, and noble gratitude upon the other ?

I sometimes wish I had been that Bank clerk.

I seem to remember a poor old grateful kind of creature, blinking, and looking up with his no eyes in the sun—

Is it possible I could have steeled my purse against him?

Perhaps I had no small change.

Reader, do not be frightened at the hard words, imposition, imposture—*give, and ask no questions.* Cast thy bread upon the waters. Some have unawares (like this Bank clerk) entertained angels.

Shut not thy purse-strings always against painted distress. Act a charity sometimes. When a poor creature (outwardly and visibly such) comes before thee, do not stay to inquire whether the "seven small children," in whose name he implores thy assistance, have a veritable existence. Rake not into the bowels of unwelcome truth, to save a halfpenny. It is good to believe him. If he be not all that he pretendeth, *give*, and under a personate father of a family, think (if thou pleasest) that thou hast relieved an indigent bachelor. When they come with their counterfeit looks, and mumping tones, think them players. You pay your money to see a comedian feign these things, which, concerning these poor people, thou canst not certainly tell whether they are feigned or not.

## A DISSERTATION UPON ROAST PIG.

Mankind, says a Chinese manuscript, which my friend M. was obliging enough to read and explain to me, for the first seventy thousand ages ate their meat raw, clawing or biting it from the living animal, just as they do in Abyssinia to this day. This period is not obscurely hinted at by their great Confucius in the second chapter of his Mundane Mutations, where he designates a kind of golden age by the term Cho-fang, literally the Cooks' Holiday. The manuscript goes on to say, that the art of roasting, or rather broiling (which I take to be the elder brother) was accidentally discovered in the manner following. The swine-herd, Hoti, having gone out into the woods one morning, as his manner was, to collect mast for his hogs, left his cottage in the care of his eldest son Bo-bo, a great lubberly boy, who being fond of playing with fire, as younkers of his age commonly are, let some sparks escape into a bundle of straw, which kindling quickly, spread the conflagration over every part of their poor mansion, till it was reduced to ashes. Together with the cottage (a sorry antediluvian make-shift of a building, you may think it) what was of much more importance, a fine litter of new-farrowed pigs, no less than nine in number, perished. China pigs have been esteemed a luxury all over the East, from the remotest periods that we read of. Bo-bo was in the utmost consternation, as you may think, not so much for the sake of the tenement, which his father and he could easily build up again with a few dry branches, and the labour of an hour or two, at any time, as for the loss of the pigs. While he was thinking what he should say to his father, and wringing his hands over the smoking remnants of one of those untimely sufferers, an odour assailed his nostrils, unlike any scent which he had before experienced. What could it proceed from?—not from the burnt cottage—he had smelt that smell before—indeed this was by no means the first accident of the kind which had occurred through the negligence of this unlucky young fire-brand. Much less did it resemble that of any known herb, weed, or flower. A premonitory moistening at the same time overflowed his nether lip. He knew not what to think. He next stooped down to feel the pig, if there were any signs of life in it. He burnt his fingers, and to cool them he applied them in his booby fashion to his mouth. Some of the crumbs of the scorched skin had come away with his fingers, and for the first time in his life (in the world's life indeed, for before him no man had known it) he tasted —*crackling!* Again he felt and fumbled at the

pig. It did not burn him so much now, still he licked his fingers from a sort of habit. The truth at length broke into his slow understanding, that it was the pig that smelt so, and the pig that tasted so delicious; and surrendering himself up to the new-born pleasure, he fell to tearing up whole handfuls of the scorched skin with the flesh next it, and was cramming it down his throat in his beastly fashion, when his sire entered amid the smoking rafters, armed with retributory cudgel, and finding how affairs stood, began to rain blows upon the young rogue's shoulders, as thick as hail-stones, which Bo-bo heeded not any more than if they had been flies. The tickling pleasure, which he experienced in his lower regions, had rendered him quite callous to any inconveniences he might feel in those remote quarters. His father might lay on, but he could not beat him from his pig, till he had fairly made an end of it, when, becoming a little more sensible of his situation, something like the following dialogue ensued.

"You graceless whelp, what have you got there devouring? Is it not enough that you have burnt me down three houses with your dog's tricks, and be hanged to you! but you must be eating fire, and I know not what—what have you got there, I say?"

"O father, the pig, the pig! do come and taste how nice the burnt pig eats."

The ears of Ho-ti tingled with horror. He cursed his son, and he cursed himself that ever he should beget a son that should eat burnt pig.

Bo-bo, whose scent was wonderfully sharpened since morning, soon raked out another pig, and fairly rending it asunder, thrust the lesser half by main force into the fists of Ho-ti, still shouting out, "Eat, eat, eat the burnt pig, father, only taste—O Lord!"—with such-like barbarous ejaculations, cramming all the while as if he would choke.

Ho-ti trembled every joint while he grasped the abominable thing, wavering whether he should not put his son to death for an unnatural young monster, when the crackling scorching his fingers, as it had done his son's, and applying the same remedy to them, he in his turn tasted some of its flavour, which, make what sour mouths he would for a pretence, proved not altogether displeasing to him. In conclusion (for the manuscript here is a little tedious) both father and son fairly sat down to the mess, and never left off till they had despatched all that remained of the litter.

Bo-bo was strictly enjoined not to let the secret escape, for the neighbours would certainly have stoned them for a couple of abominable wretches, who could think of improving upon the good meat which God had sent them. Nevertheless, strange stories got about. It was observed that Ho-ti's cottage was burnt down now more frequently than ever. Nothing but fires from this time forward. Some would break out in broad day, others in the night-time. As often as the sow farrowed, so sure was the house of Ho-ti to be in a blaze; and Ho-ti himself, which was the more remarkable, instead of chastising his son, seemed to grow more indulgent to him than ever. At length they were watched, the terrible mystery discovered, and father and son summoned to take their trial at Pekin, then an inconsiderable assize-town. Evidence was given, the obnoxious food itself produced in court, and verdict about to be pronounced, when the foreman of the jury begged that some of the burnt pig, of which the culprits stood accused, might be handed into the box. He handled it, and they all handled it; and burning their fingers, as Bo-bo and his father had done before them, and nature prompting to each of them the same remedy, against the face of all the facts, and the clearest charge which judge had ever given,—to the surprise of the whole court, townsfolk, strangers, reporters, and all present—without leaving the box, or any manner of consultation whatever, they brought in a simultaneous verdict of Not Guilty.

The judge, who was a shrewd fellow, winked at the manifest iniquity of the decision: and when the court was dismissed, went privily, and bought up all the pigs that could be had for love or money. In a few days his Lordship's town-house was observed to be on fire. The thing took wing, and now there was nothing to be seen but fire in every direction. Fuel and pigs grew enormously dear all over the district. The insurance-offices one and all shut up shop. People built slighter and slighter every day, until it was feared that the very science of architecture would in no long time be lost to the world. Thus this custom of

firing houses continued, till in process of time, says my manuscript, a sage arose, like our Locke, who made a discovery, that the flesh of swine, or indeed of any other animal, might be cooked (*burnt*, as they called it) without the necessity of consuming a whole house to dress it. Then first began the rude form of a gridiron. Roasting by the string or spit came in a century or two later, I forget in whose dynasty. By such slow degrees, concludes the manuscript, do the most useful, and seemingly the most obvious arts, make their way among mankind——

Without placing too implicit faith in the account above given, it must be agreed, that if a worthy pretext for so dangerous an experiment as setting houses on fire (especially in these days) could be assigned in favour of any culinary object, that pretext and excuse might be found in ROAST PIG.

Of all the delicacies in the whole *mundus edibilis*, I will maintain it to be the most delicate —*princeps obsoniorum*.

I speak not of your grown porkers—things between pig and pork—those hobbydehoys—but a young and tender suckling—under a moon old—guiltless as yet of the sty—with no original speck of the *amor immunditiæ*, the hereditary failing of the first parent, yet manifest—his voice as yet not broken, but something between a childish treble and a grumble —the mild forerunner, or *præludium* of a grunt.

*He must be roasted.* I am not ignorant that our ancestors ate them seethed, or boiled—but what a sacrifice of the exterior tegument!

There is no flavour comparable, I will contend, to that of the crisp, tawny well-watched, not over-roasted, *crackling*, as it is well called—the very teeth are invited to their share of the pleasure at this banquet in overcoming the coy, brittle resistance—with the adhesive oleaginous—O call it not fat! but an indefinable sweetness growing up to it—the tender blossoming of fat—fat cropped in the bud—taken in the shoot—in the first innocence—the cream and quintessence of the child-pig's yet pure food——the lean, no lean, but a kind of animal manna—or, rather, fat and lean (if it must be so) so blended and running into each other, that both together make but one ambrosian result, or common substance.

Behold him, while he is "doing"—it seemeth rather a refreshing warmth, than a scorching heat, that he is so passive to. How equably he twirleth round the string!—Now he is just done. To see the extreme sensibility of that tender age! he hath wept out his pretty eyes—radiant jellies—shooting stars.—

See him in the dish, his second cradle, how meek he lieth!—wouldst thou have had this innocent grow up to the grossness and indocility which too often accompany maturer swinehood? Ten to one he would have proved a glutton, a sloven, an obstinate, disagreeable animal—wallowing in all manner of filthy conversation—from these sins he is happily snatched away—

> Ere sin could blight or sorrow fade,
> Death came with timely care—

his memory is odoriferous—no clown curseth, while his stomach half rejecteth, the rank bacon—no coalheaver bolteth him in reeking sausages—he hath a fair sepulchre in the grateful stomach of the judicious epicure—and for such a tomb might be content to die.

He is the best of sapors. Pine-apple is great. She is indeed almost too transcendant —a delight, if not sinful, yet so like to sinning that really a tender-conscienced person would do well to pause—too ravishing for mortal taste, she woundeth and excoriateth the lips that approach her—like lovers' kisses, she biteth—she is a pleasure bordering on pain from the fierceness and insanity of her relish—but she stoppeth at the palate—she meddleth not with the appetite—and the coarsest hunger might barter her consistently for a mutton chop.

Pig—let me speak his praise—is no less provocative of the appetite, than he is satisfactory to the criticalness of the censorious palate. The strong man may batten on him, and the weakling refuseth not his mild juices.

Unlike to mankind's mixed characters, a bundle of virtues and vices, inexplicably intertwisted, and not to be unravelled without hazard, he is—good throughout. No part of him is better or worse than another. He helpeth, as far as his little means extend, all around. He is the least envious of banquets. He is all neighbours' fare.

I am one of those, who freely and ungrudgingly impart a share of the good things of this life which fall to their lot (few as mine are in this kind) to a friend. I protest I take as great an

interest in my friend's pleasures, his relishes, and proper satisfactions, as in mine own. "Presents," I often say, "endear Absents." Hares, pheasants, partridges, snipes, barn-door chickens (those "tame villatic fowl"), capons, plovers, brawn, barrels of oysters, I dispense as freely as I receive them. I love to taste them, as it were, upon the tongue of my friend. But a stop must be put somewhere. One would not, like Lear, "give everything." I make my stand upon pig. Methinks it is an ingratitude to the Giver of all good flavours, to extra-domiciliate, or send out of the house, slightingly, (under pretext of friendship, or I know not what) a blessing so particularly adapted, predestined, I may say, to my individual palate—It argues an insensibility.

I remember a touch of conscience in this kind at school. My good old aunt, who never parted from me at the end of a holiday without stuffing a sweetmeat, or some nice thing, into my pocket, had dismissed me one evening with a smoking plum-cake, fresh from the oven. In my way to school (it was over London bridge) a grey-headed old beggar saluted me (I have no doubt, at this time of day, that he was a counterfeit). I had no pence to console him with, and in the vanity of self-denial, and the very coxcombry of charity, schoolboy-like, I made him a present of—the whole cake! I walked on a little, buoyed up, as one is on such occasions, with a sweet soothing of self-satisfaction; but before I had got to the end of the bridge, my better feelings returned, and I burst into tears, thinking how ungrateful I had been to my good aunt, to go and give her good gift away to a stranger that I had never seen before, and who might be a bad man for aught I knew; and then I thought of the pleasure my aunt would be taking in thinking that I—I myself, and not another—would eat her nice cake—and what should I say to her the next time I saw her—how naughty I was to part with her pretty present!—and the odour of that spicy cake came back upon my recollection, and the pleasure and the curiosity I had taken in seeing her make it, and her joy when she sent it to the oven, and how disappointed she would feel that I had never had a bit of it in my mouth at last—and I blamed my impertinent spirit of alms-giving, and out-of-place hypocrisy of goodness; and above all I wished never to see the face again of that insidious, good-for nothing, old grey impostor.

Our ancestors were nice in their method of sacrificing these tender victims. We read of pigs whipt to death with something of a shock, as we hear of any other obsolete custom. The age of discipline is gone by, or it would be curious to inquire (in a philosophical light merely) what effect this process might have towards intenerating and dulcifying a substance, naturally so mild and dulcet as the flesh of young pigs. It looks like refining a violet. Yet we should be cautious, while we condemn the inhumanity, how we censure the wisdom of the practice. It might impart a gusto.—

I remember an hypothesis, argued upon by the young students, when I was at St. Omer's, and maintained with much learning and pleasantry on both sides, "Whether, supposing that the flavour of a pig who obtained his death by whipping *(per flagellationem extremam)* superadded a pleasure upon the palate of a man more intense than any possible suffering we can conceive in the animal, is man justified in using that method of putting the animal to death?" I forget the decision.

His sauce should be considered. Decidedly, a few bread crumbs, done up with his liver and brains, and a dash of mild sage. But banish, dear Mrs. Cook, I beseech you, the whole onion tribe. Barbecue your whole hogs to your palate, steep them in shalots, stuff them out with plantations of the rank and guilty garlic; you cannot poison them, or make them stronger than they are—but consider, he is a weakling—a flower.

# A BACHELOR'S COMPLAINT

OF

# THE BEHAVIOUR OF MARRIED PEOPLE.

As a single man, I have spent a good deal of my time in noting down the infirmities of Married People, to console myself for those superior pleasures, which they tell me I have lost by remaining as I am.

I cannot say that the quarrels of men and their wives ever made any great impression upon me, or had much tendency to strengthen me in those anti-social resolutions, which I took up long ago upon more substantial considerations. What oftenest offends me at the houses of married persons where I visit, is an error of quite a different description ;—it is that they are too loving.

Not too loving neither : that does not explain my meaning. Besides, why should that offend me ? The very act of separating themselves from the rest of the world, to have the fuller enjoyment of each other's society, implies that they prefer one another to all the world.

But what I complain of is, that they carry this preference so undisguisedly, they perk it up in the faces of us single people so shamelessly, you cannot be in their company a moment without being made to feel, by some indirect hint or open avowal, that *you* are not the object of this preference. Now there are some things which give no offence, while implied or taken for granted merely ; but expressed, there is much offence in them. If a man were to accost the first homely-featured or plain-dressed young woman of his acquaintance, and tell her bluntly, that she was not handsome or rich enough for him, and he could not marry her, he would deserve to be kicked for his ill manners ; yet no less is implied in the fact, that having access and opportunity of putting the question to her, he has never yet thought fit to do it. The young woman understands this as clearly as if it were put into words ; but no reasonable young woman would think of making this the ground of a quarrel. Just as little right have a married couple to tell me by speeches, and looks that are scarce less plain than speeches, that I am not the happy man,—the lady's choice. It is enough that I know I am not : I do not want this perpetual reminding.

The display of superior knowledge or riches may be made sufficiently mortifying ; but these admit of a palliative. The knowledge which is brought out to insult me, may accidentally improve me ; and in the rich man's houses and pictures,—his parks and gardens, I have a temporary usufruct at least. But the display of married happiness has none of these palliatives : it is throughout pure, unrecompensed, unqualified insult.

Marriage by its best title is a monopoly, and not of the least invidious sort. It is the cunning of most possessors of any exclusive privilege to keep their advantage as much out of sight as possible, that their less favoured neighbours, seeing little of the benefit, may the less be disposed to question the right. But these married monopolists thrust the most obnoxious part of their patent into our faces.

Nothing is to me more distasteful than that entire complacency and satisfaction which beam in the countenances of a new-married couple,—in that of the lady particularly : it tells you, that her lot is disposed of in this world : that *you* can have no hopes of her. It is true, I have none ; nor wishes either, perhaps ; but this is one of those truths which ought, as I said before, to be taken for granted, not expressed.

The excessive airs which those people give themselves, founded on the ignorance of us unmarried people, would be more offensive if they were less irrational. We will allow them to understand the mysteries belonging to their

own craft better than we, who have not had the happiness to be made free of the company: but their arrogance is not content within these limits. If a single person presume to offer his opinion in their presence, though upon the most indifferent subject, he is immediately silenced as an incompetent person. Nay, a young married lady of my acquaintance, who, the best of the jest was, had not changed her condition above a fortnight before, in a question on which I had the misfortune to differ from her, respecting the properest mode of breeding oysters for the London market, had the assurance to ask with a sneer, how such an old Bachelor as I could pretend to know anything about such matters!

But what I have spoken of hitherto is nothing to the airs which these creatures give themselves when they come, as they generally do, to have children. When I consider how little of a rarity children are,—that every street and blind alley swarms with them,—that the poorest people commonly have them in most abundance,—that there are few marriages that are not blest with at least one of these bargains,—how often they turn out ill, and defeat the fond hopes of their parents, taking to vicious courses, which end in poverty, disgrace, the gallows, &c.—I cannot for my life tell what cause for pride there can possibly be in having them. If they were young phœnixes, indeed, that were born but one in a year, there might be a pretext. But when they are so common——

I do not advert to the insolent merit which they assume with their husbands on these occasions. Let *them* look to that. But why *we*, who are not their natural-born subjects, should be expected to bring our spices, myrrh, and incense,—our tribute and homage of admiration,—I do not see.

"Like as the arrows in the hand of the giant even so are the young children:" so says the excellent office in our Prayer-book appointed for the churching of women. "Happy is the man that hath his quiver full of them:" So say I; but then don't let him discharge his quiver upon us that are weaponless;—let them be arrows, but not to gall and stick us. I have generally observed that these arrows are double-headed: they have two forks, to be sure to hit with one or the other. As for instance, where you come into a house which is full of children, if you happen to take no notice of them (you are thinking of something else, perhaps, and turn a deaf ear to their innocent caresses), you are set down as untractable, morose, a hater of children. On the other hand, if you find them more than usually engaging,—if you are taken with their pretty manners, and set about in earnest to romp and play with them, some pretext or other is sure to be found for sending them out of the room: they are too noisy or boisterous, or Mr. —— does not like children. With one or other of these forks the arrow is sure to hit you.

I could forgive their jealousy, and dispense with toying with their brats, if it gives them any pain; but I think it unreasonable to be called upon to *love* them, where I see no occasion,—to love a whole family, perhaps, eight, nine, or ten, indiscriminately,—to love all the pretty dears, because children are so engaging!

I know there is a proverb, "Love me, love my dog:" that is not always so very practicable, particularly if the dog be set upon you to tease you or snap at you in sport. But a dog, or a lesser thing,—any inanimate substance, as a keepsake, a watch or a ring, a tree, or the place where we last parted when my friend went away upon a long absence, I can make shift to love, because I love him, and anything that reminds me of him; provided it be in its nature indifferent, and apt to receive whatever hue fancy can give it. But children have a real character, and an essential being of themselves: they are amiable or unamiable *per se;* I must love or hate them as I see cause for either in their qualities. A child's nature is too serious a thing to admit of its being regarded as a mere appendage to another being, and to be loved or hated accordingly: they stand with me upon their own stock, as much as men and women do. Oh! but you will say, sure it is an attractive age,—there is something in the tender years of infancy that of itself charms us? That is the very reason why I am more nice about them. I know that a sweet child is the sweetest thing in nature, not even excepting the delicate creatures which bear them; but the prettier the kind of a thing is, the more desirable it is that it should be pretty of its kind. One daisy differs

not much from another in glory; but a violet should look and smell the daintiest.—I was always rather squeamish in my women and children.

But this is not the worst: one must be admitted into their familiarity at least, before they can complain of inattention. It implies visits, and some kind of intercourse. But if the husband be a man with whom you have lived on a friendly footing before marriage—if you did not come in on the wife's side—if you did not sneak into the house in her train, but were an old friend in fast habits of intimacy before their courtship was so much as thought on,—look about you—your tenure is precarious—before a twelvemonth shall roll over your head, you shall find your old friend gradually grow cool and altered towards you, and at last seek opportunities of breaking with you. I have scarce a married friend of my acquaintance, upon whose firm faith I can rely, whose friendship did not commence *after the period of his marriage.* With some limitations, they can endure that; but that the good man should have dared to enter into a solemn league of friendship in which they were not consulted, though it happened before they knew him,—before they that are now man and wife ever met,—this is intolerable to them. Every long friendship, every old authentic intimacy, must be brought into their office to be new stamped with their currency, as a sovereign prince calls in the good old money that was coined in some reign before he was born or thought of, to be new marked and minted with the stamp of his authority, before he will let it pass current in the world. You may guess what luck generally befalls such a rusty piece of metal as I am in these *new mintings.*

Innumerable are the ways which they take to insult and worm you out of their husbands' confidence. Laughing at all you say with a kind of wonder, as if you were a queer kind of fellow that said good things, *but an oddity,* is one of the ways;—they have a particular kind of stare for the purpose;—till at last the husband, who used to defer to your judgment, and would pass over some excrescences of understanding and manner for the sake of a general vein of observation (not quite vulgar) which he perceived in you, begins to suspect whether you are not altogether a humorist,—a fellow well enough to have consorted with in his bachelor days, but not quite so proper to be introduced to ladies. This may be called the staring way; and is that which has oftenest been put in practice against me.

Then there is the exaggerating way, or the way of irony; that is, where they find you an object of especial regard with their husband, who is not so easily to be shaken from the lasting attachment founded on esteem which he has conceived towards you, by never qualified exaggerations to cry up all that you say or do, till the good man, who understands well enough that it is all done in compliment to him, grows weary of the debt of gratitude which is due to so much candour, and by relaxing a little on his part, and taking down a peg or two in his enthusiasm, sinks at length to the kindly level of moderate esteem—that "decent affection and complacent kindness" towards you, where she herself can join in sympathy with him without much stretch and violence to her sincerity.

Another way (for the ways they have to accomplish so desirable a purpose are infinite) is, with a kind of innocent simplicity, continually to mistake what it was which first made their husband fond of you. If an esteem for something excellent in your moral character was that which riveted the chain which she is to break, upon any imaginary discovery of a want of poignancy in your conversation, she will cry, "I thought, my dear, you described your friend, Mr. ———, as a great wit?" If, on the other hand, it was for some supposed charm in your conversation that he first grew to like you, and was content for this to overlook some trifling irregularities in your moral deportment, upon the first notice of any of these she as readily exclaims, "This, my dear, is your good Mr. ———!" One good lady whom I took the liberty of expostulating with for not showing me quite so much respect as I thought due to her husband's old friend, had the candour to confess to me that she had often heard Mr. ——— speak of me before marriage, and that she had conceived a great desire to be acquainted with me, but that the sight of me had very much disappointed her expectations; for from her husband's representations of me, she had formed a notion that

she was to see a fine, tall, officer-like-looking man (I use her very words), the very reverse of which proved to be the truth. This was candid; and I had the civility not to ask her in return, how she came to pitch upon a standard of personal accomplishments for her husband's friends which differed so much from his own; for my friend's dimensions as near as possible approximate to mine; he standing five feet five in his shoes, in which I have the advantage of him by about half an inch; and he no more than myself exhibiting any indications of a martial character in his air or countenance.

These are some of the mortifications which I have encountered in the absurd attempt to visit at their houses. To enumerate them all would be a vain endeavour; I shall therefore just glance at the very common impropriety of which married ladies are guilty,—of treating us as if we were their husbands, and *vice versa*. I mean, when they use us with familiarity, and their husbands with ceremony. *Testacea*, for instance, kept me the other night two or three hours beyond my usual time of supping, while she was fretting because Mr. ——— did not come home, till the oysters were all spoiled, rather than she would be guilty of the impoliteness of touching one in his absence. This was reversing the point of good manners: for ceremony is an invention to take off the uneasy feeling which we derive from knowing ourselves to be less the object of love and esteem with a fellow-creature than some other person is. It endeavours to make up, by superior attentions in little points, for that invidious preference which it is forced to deny in the greater. Had *Testacea* kept the oysters back for me, and withstood her husband's importunities to go to supper, she would have acted according to the strict rules of propriety. I know no ceremony that ladies are bound to observe to their husbands, beyond the point of a modest behaviour and decorum: therefore I must protest against the vicarious gluttony of *Cerasia*, who at her own table sent away a dish of Morellas, which I was applying to with great good-will, to her husband at the other end of the table, and recommended a plate of less extraordinary gooseberries to my unwedded palate in their stead. Neither can I excuse the wanton affront of——

But I am weary of stringing up all my married acquaintance by Roman denominations. Let them amend and change their manners, or I promise to record the full-length English of their names, to the terror of all such desperate offenders in future.

# ON SOME OF THE OLD ACTORS.

THE casual sight of an old Play Bill, which I picked up the other day—I know not by what chance it was preserved so long—tempts me to call to mind a few of the Players, who make the principal figure in it. It presents the cast of parts in the Twelfth Night, at the old Drury-lane Theatre two-and-thirty years ago. There is something very touching in these old remembrances. They make us think how we *once* used to read a Play Bill—not, as now peradventure, singling out a favourite performer, and casting a negligent eye over the rest; but spelling out every name, down to the very mutes and servants of the scene; —when it was a matter of no small moment to us whether Whitfield, or Packer, took the part of Fabian; when Benson, and Burton, and Phillimore—names of small account—had an importance, beyond what we can be content to attribute now to the time's best actors.—"Orsino, by Mr. Barrymore."—What a full Shakspearian sound it carries! how fresh to memory arise the image, and the manner, of the gentle actor!

Those who have only seen Mrs. Jordan within the last ten or fifteen years, can have no adequate notion of her performance of such parts as Ophelia; Helena, in All's Well that Ends Well; and Viola in this play. Her voice had latterly acquired a coarseness, which suited well enough with her Nells and Hoydens, but in those days it sank, with her steady melting eye, into the heart. Her joyous parts—in which her memory now chiefly lives—in her youth were outdone by her plaintive ones. There is no giving an account how she delivered the disguised story of her love for Orsino. It was no set speech, that she had foreseen, so as to weave it into an harmonious period, line necessarily following line, to make up the music—yet I have heard it so spoken, or rather *read*, not without its grace and beauty—but, when she had declared her sister's history to be a "blank," and that she "never told her love," there was a pause, as if the story had ended —and then the image of the "worm in the bud," came up as a new suggestion—and the heightened image of "Patience" still followed after that, as by some growing (and not mechanical) process, thought springing up after thought, I would almost say, as they were watered by her tears. So in those fine lines—

> Write loyal cantos of contemned love—
> Hollow your name to the reverberate hills—

there was no preparation made in the foregoing image for that which was to follow. She used no rhetoric in her passion; or it was nature's own rhetoric, most legitimate then, when it seemed altogether without rule or law.

Mrs. Powel (now Mrs. Renard), then in the pride of her beauty, made an admirable Olivia. She was particularly excellent in her unbending scenes in conversation with the Clown. I have seen some Olivias—and those very sensible actresses too—who in these interlocutions have seemed to set their wits at the jester, and to vie conceits with him in downright emulation. But she used him for her sport, like what he was, to trifle a leisure sentence or two with, and then to be dismissed, and she to be the Great Lady still. She touched the imperious fantastic humour of the character with nicety. Her fine spacious person filled the scene.

The part of Malvolio has, in my judgment, been so often misunderstood, and the *general merits* of the actor, who then played it, so unduly appreciated, that I shall hope for pardon, if I am a little prolix upon these points.

Of all the actors who flourished in my time —a melancholy phrase if taken aright, reader —Bensley had most of the swell of soul, was greatest in the delivery of heroic conceptions, the emotions consequent upon the presentment of a great idea to the fancy. He had the true

poetical enthusiasm—the rarest faculty among players. None that I remember possessed even a portion of that fine madness which he threw out in Hotspur's famous rant about glory, or the transports of the Venetian incendiary at the vision of the fired city. His voice had the dissonance, and at times the inspiriting effect, of the trumpet. His gait was uncouth and stiff, but no way embarrassed by affectation; and the thorough-bred gentleman was uppermost in every movement. He seized the moment of passion with greatest truth; like a faithful clock, never striking before the time; never anticipating or leading you to anticipate. He was totally destitute of trick and artifice. He seemed come upon the stage to do the poet's message simply, and he did it with as genuine fidelity as the nuncios in Homer deliver the errands of the gods. He let the passion or the sentiment do its own work without prop or bolstering. He would have scorned to mountebank it; and betrayed none of that *cleverness* which is the bane of serious acting. For this reason, his Iago was the only endurable one which I remember to have seen. No spectator from his action could divine more of his artifice than Othello was supposed to do. His confessions in soliloquy alone put you in possession of the mystery. There were no by-intimations to make the audience fancy their own discernment so much greater than that of the Moor—who commonly stands like a great helpless mark set up for mine Ancient, and a quantity of barren spectators, to shoot their bolts at. The Iago of Bensley did not go to work so grossly. There was a triumphant tone about the character, natural to a general consciousness of power; but none of that petty vanity which chuckles and cannot contain itself upon any little successful stroke of its knavery—as is common with your small villains, and green probationers in mischief. It did not clap or crow before its time. It was not a man setting his wits at a child, and winking all the while at other children who are mightily pleased at being let into the secret; but a consummate villain entrapping a noble nature into toils, against which no discernment was available, where the manner was as fathomless as the purpose seemed dark, and without motive. The part of Malvolio, in the Twelfth Night, was performed by Bensley, with a richness and a dignity, of which (to judge from some recent castings of that character) the very tradition must be worn out from the stage. No manager in those days would have dreamed of giving it to Mr. Baddeley, or Mr. Parsons: when Bensley was occasionally absent from the theatre, John Kemble thought it no derogation to succeed to the part. Malvolio is not essentially ludicrous. He becomes comic but by accident. He is cold, austere, repelling; but dignified, consistent, and, for what appears, rather of an over-stretched morality. Maria describes him as a sort of Puritan; and he might have worn his gold chain with honour in one of our old round-head families, in the service of a Lambert, or a Lady Fairfax. But his morality and his manners are misplaced in Illyria. He is opposed to the proper *levities* of the piece, and falls in the unequal contest. Still his pride, or his gravity (call it which you will), is inherent, and native to the man, not mock or affected, which latter only are the fit objects to excite laughter. His quality is at the best unlovely, but neither buffoon nor contemptible. His bearing is lofty, a little above his station, but probably not much above his deserts. We see no reason why he should not have been brave, honourable, accomplished. His careless committal of the ring to the ground (which he was commissioned to restore to Cesario), bespeaks a generosity of birth and feeling. His dialect on all occasions is that of a gentleman, and a man of education. We must not confound him with the eternal old, low steward of comedy. He is master of the household to a great princess; a dignity probably conferred upon him for other respects than age or length of service. Olivia, at the first indication of his supposed madness, declares that she "would not have him miscarry for half of her dowry." Does this look as if the character was meant to appear little or insignificant? Once, indeed, she accuses him to his face—of what?—of being "sick of self-love,"—but with a gentleness and consideratcness which could not have been, if she had not thought that this particular infirmity shaded some virtues. His rebuke to the knight, and his sottish revellers, is sensible and spirited; and when we take into consideration the unprotected condition of his mistress, and strict regard with which her state of real or dissembled mourning would draw the eyes

of the world upon her house-affairs, Malvolio might feel the honour of the family in some sort in his keeping; as it appears not that Olivia had any more brothers, or kinsmen, to look to it—for Sir Toby had dropped all such nice respects at the buttery-hatch. That Malvolio was meant to be represented as possessing estimable qualities, the expression of the Duke, in his anxiety to have him reconciled, almost infers: "Pursue him, and entreat him to a peace." Even in his abused state of chains and darkness, a sort of greatness seems never to desert him. He argues highly and well with the supposed Sir Topas, and philosophises gallantly upon his straw.* There must have been some shadow of worth about the man; he must have been something more than a mere vapour—a thing of straw, or Jack in office—before Fabian and Maria could have ventured sending him upon a courting-errand to Olivia. There was some consonancy (as he would say) in the undertaking, or the jest would have been too bold even for that house of misrule.

Bensley, accordingly, threw over the part an air of Spanish loftiness. He looked, spake, and moved like an old Castilian. He was starch, spruce, opinionated, but his superstructure of pride seemed bottomed upon a sense of worth. There was something in it beyond the coxcomb. It was big and swelling, but you could not be sure that it was hollow. You might wish to see it taken down, but you felt that it was upon an elevation. He was magnificent from the outset; but when the decent sobrieties of the character began to give way, and the poison of self-love, in his conceit of the Countess's affection, gradually to work, you would have thought that the hero of La Mancha in person stood before you. How he went smiling to himself! with what ineffable carelessness would he twirl his gold chain! what a dream it was! you were infected with the illusion, and did not wish that it should be removed! you had no room for laughter! if an unseasonable reflection of morality obtruded itself, it was a deep sense of the pitiable infirmity of man's nature, that can lay him open to such frenzies—but in truth you rather admired than pitied the lunacy while it lasted—you felt that an hour of such mistake was worth an age with the eyes open. Who would not wish to live but for a day in the conceit of such a lady's love as Olivia? Why, the Duke would have given his principality but for a quarter of a minute, sleeping or waking, to have been so deluded. The man seemed to tread upon air, to taste manna, to walk with his head in the clouds, to mate Hyperion. O! shake not the castles of his pride—endure yet for a season, bright moments of confidence—"stand still, ye watches of the element," that Malvolio may be still in fancy fair Olivia's lord!—but fate and retribution say no—I hear the mischievous titter of Maria—the witty taunts of Sir Toby—the still more insupportable triumph of the foolish knight—the counterfeit Sir Topas is unmasked—and "thus the whirligig of time," as the true clown hath it, "brings in his revenges." I confess that I never saw the catastrophe of this character, while Bensley played it, without a kind of tragic interest. There was good foolery too. Few now remember Dodd. What an Aguecheek the stage lost in him! Lovegrove, who came nearest to the old actors, revived the character some few seasons ago, and made it sufficiently grotesque; but Dodd was *it*, as it came out of nature's hands. It might be said to remain *in puris naturalibus*. In expressing slowness of apprehension, this actor surpassed all others. You could see the first dawn of an idea stealing slowly over his countenance, climbing up by little and little, with a painful process, till it cleared up at last to the fulness of a twilight conception—its highest meridian. He seemed to keep back his intellect, as some have had the power to retard their pulsation. The balloon takes less time in filling, than it took to cover the expansion of his broad moony face over all its quarters with expression. A glimmer of understanding would appear in a corner of his eye, and for lack of fuel go out again. A part of his forehead would catch a little intelligence, and be a long time in communicating it to the remainder.

I am ill at dates, but I think it is now

* *Clown.* What is the opinion of Pythagoras concerning wild fowl?

*Mal.* That the soul of our grandam might haply inhabit a bird.

*Clown.* What thinkest thou of his opinion?

*Mal.* I think nobly of the soul, and no way approve of his opinion.

better than five-and-twenty years ago, that walking in the gardens of Gray's Inn—they were then far finer than they are now—the accursed Verulam Buildings had not encroached upon all the east side of them, cutting out delicate green crankles, and shouldering away one of two of the stately alcoves of the terrace—the survivor stands gaping and relationless as if it remembered its brother—they are still the best gardens of any of the Inns of Court, my beloved Temple not forgotten—have the gravest character, their aspect being altogether reverend and law-breathing—Bacon has left the impress of his foot upon their gravel walks——taking my afternoon solace on a summer day upon the aforesaid terrace, a comely sad personage came towards me, whom, from his grave air and deportment, I judged to be one of the old Benchers of the Inn. He had a serious thoughtful forehead, and seemed to be in meditations of mortality. As I have an instinctive awe of old Benchers, I was passing him with that sort of subindicative token of respect which one is apt to demonstrate towards a venerable stranger, and which rather denotes an inclination to greet him, than any positive motion of the body to that effect—a species of humility and will-worship which I observe, nine times out of ten, rather puzzles than pleases the person it is offered to—when the face turning full upon me, strangely identified itself with that of Dodd. Upon close inspection I was not mistaken. But could this sad thoughtful countenance be the same vacant face of folly which I had hailed so often under circumstances of gaiety; which I had never seen without a smile, or recognised but as the usher of mirth; that looked out so formally flat in Foppington, so frothily pert in Tattle, so impotently busy in Backbite; so blankly divested of all meaning, or resolutely expressive of none, in Aeres, in Fribble, and a thousand agreeable impertinences? Was this the face—full of thought and carefulness—that had so often divested itself at will of every trace of either to give me diversion, to clear my cloudy face for two or three hours at least of its furrows? Was this the face—manly, sober, intelligent—which I had so often despised, made mocks at, made merry with? The remembrance of the freedoms which I had taken with it came upon me with a reproach of insult. I could have asked it pardon. I thought it looked upon me with a sense of injury. There is something strange as well as sad in seeing actors—your pleasant fellows particularly—subjected to and suffering the common lot;—their fortunes, their casualties, their deaths, seem to belong to the scene, their actions to be amenable to poetic justice only. We can hardly connect them with more awful responsibilities. The death of this fine actor took place shortly after this meeting. He had quitted the stage some months; and, as I learned afterwards, had been in the habit of resorting daily to these gardens almost to the day of his decease. In these serious walks probably he was divesting himself of many scenic and some real vanities—weaning himself from the frivolities of the lesser and the greater theatre—doing gentle penance for a life of no very reprehensible fooleries—taking off by degrees the buffoon mask which he might feel he had worn too long—and rehearsing for a more solemn cast of part. Dying, he "put on the weeds of Dominic*."

If few can remember Dodd, many yet living will not easily forget the pleasant creature, who in those days enacted the part of the Clown to Dodd's Sir Andrew.—Richard, or rather Dicky Suett—for so in his life-time he delighted to be called, and time hath ratified the appellation—lieth buried on the north side of the cemetery of Holy Paul, to whose service his nonage and tender years were dedicated. There are who do yet remember him at that period—his pipe clear and harmonious. He would often speak of his chorister days, when he was "cherub Dicky."

What clipped his wings, or made it expe-

* Dodd was a man of reading, and left at his death a choice collection of old English literature. I should judge him to have been a man of wit. I know one instance of an impromptu which no length of study could have bettered. My merry friend, Jem White, had seen him one evening in Agueeheek, and recognising Dodd the next day in Fleet Street, was irresistibly impelled to take off his hat and salute him as the identical Knight of the preceding evening with a "Save you, *Sir Andrew*." Dodd, not at all disconcerted at this unusual address from a stranger, with a courteous half-rebuking wave of the hand, put him off with an "Away, *Fool*."

dient that he should exchange the holy for the profane state; whether he had lost his good voice (his best recommendation to that office), like Sir John, "with hallooing and singing of anthems;" or whether he was adjudged to lack something, even in those early years, of the gravity indispensable to an occupation which professeth to "commerce with the skies"—I could never rightly learn; but we find him, after the probation of a twelvemonth or so, reverting to a secular condition, and become one of us.

I think he was not altogether of that timber out of which cathedral seats and sounding-boards are hewed. But if a glad heart—kind, and therefore glad—be any part of sanctity, then might the robe of Motley, with which he invested himself with so much humility after his deprivation, and which he wore so long with so much blameless satisfaction to himself and to the public, be accepted for a surplice—his white stole, and *albe*.

The first fruits of his secularization was an engagement upon the boards of Old Drury, at which theatre he commenced, as I have been told, with adopting the manner of Parsons in old men's characters. At the period in which most of us knew him, he was no more an imitator than he was in any true sense himself imitable.

He was the Robin Goodfellow of the stage. He came in to trouble all things with a welcome perplexity, himself no whit troubled for the matter. He was known, like Puck, by his note—*Ha! Ha! Ha!*—sometimes deepening to *Ho! Ho! Ho!* with an irresistible accession, derived, perhaps, remotely from his ecclesiastical education, foreign to his prototype of,—*O La!* Thousands of hearts yet respond to the chuckling *O La!* of Dicky Suett, brought back to their remembrance by the faithful transcript of his friend Mathews's mimicry. The "force of nature could no further go." He drolled upon the stock of these two syllables richer than the cuckoo.

Care, that troubles all the world, was forgotten in his composition. Had he had but two grains (nay, half a grain) of it, he could never have supported himself upon those two spider's strings, which served him (in the latter part of his unmixed existence) as legs. A doubt or a scruple must have made him totter, a sigh have puffed him down; the weight of a frown had staggered him, a wrinkle made him lose his balance. But on he went, scrambling upon those airy stilts of his, with Robin Goodfellow, "thorough brake, thorough briar," reckless of a scratched face or a torn doublet.

Shakspeare foresaw him, when he framed his fools and jesters. They have all the true Suett stamp, a loose and shambling gait, a slippery tongue, this last the ready midwife to a without-pain-delivered jest; in words, light as air, venting truths deep as the centre; with idlest rhymes tagging conceit when busiest, singing with Lear in the tempest, or Sir Toby at the buttery-hatch.

Jack Bannister and he had the fortune to be more of personal favourites with the town than any actors before or after. The difference, I take it, was this:—Jack was more *beloved* for his sweet, good-natured, moral pretensions. Dicky was more *liked* for his sweet, good-natured, no pretensions at all. Your whole conscience stirred with Bannister's performance of Walter in the Children in the Wood—but Dicky seemed like a thing, as Shakspeare says of Love, too young to know what conscience is. He put us into Vesta's days. Evil fled before him—not as from Jack, as from an antagonist,—but because it could not touch him, any more than a cannon-ball a fly. He was delivered from the burthen of that death; and, when Death came himself, not in metaphor, to fetch Dicky, it is recorded of him by Robert Palmer, who kindly watched his exit, that he received the last stroke, neither varying his accustomed tranquillity, nor tune, with the simple exclamation, worthy to have been recorded in his epitaph—*O La! O La! Bobby!*

The elder Palmer (of stage-treading celebrity), commonly played Sir Toby in those days; but there is a solidity of wit in the jests of that half-Falstaff which he did not quite fill out. He was as much too showy as Moody (who sometimes took the part) was dry and sottish. In sock or buskin there was an air of swaggering gentility about Jack Palmer. He was a *gentleman* with a slight infusion of *the footman*. His brother Bob (of recenter memory), who was his shadow in everything while he lived, and dwindled into less than a shadow afterwards—was a *gentleman* with a little stronger infusion of the *latter ingredient;* that

was all. It is amazing how a little of the more or less makes a difference in these things. When you saw Bobby in the Duke's Servant,* you said "What a pity such a pretty fellow was only a servant!" When you saw Jack figuring in Captain Absolute, you thought you could trace his promotion to some lady of quality who fancied the handsome fellow in his topknot, and had bought him a commission. Therefore Jack in Dick Amlet was insuperable.

Jack had two voices, both plausible, hypocritical, and insinuating; but his secondary or supplemental voice still more decisively histrionic than his common one. It was reserved for the spectator; and the dramatis personæ were supposed to know nothing at all about it. The *lies* of Young Wilding, and the *sentiments* in Joseph Surface, were thus marked out in a sort of italics to the audience. This secret correspondence with the company before the curtain (which is the bane and death of tragedy) has an extremely happy effect in some kinds of comedy, in the more highly artificial comedy of Congreve or of Sheridan especially, where the absolute sense of reality (so indispensable to scenes of interest) is not required, or would rather interfere to diminish your pleasure. The fact is, you do not believe in such characters as Surface—the villain of artificial comedy—even while you read or see them. If you did, they would shock and not divert you. When Ben, in Love for Love, returns from sea, the following exquisite dialogue occurs at his first meeting with his father:—

*Sir Sampson.* Thou hast been many a weary league, Ben, since I saw thee.

*Ben.* Ey, ey, been! Been far enough, an that be all.—Well, father, and how do all at home? how does brother Dick, and brother Val?

*Sir Sampson.* Dick! body o' me, Dick has been dead these two years. I writ you word when you were at Leghorn.

*Ben.* Mess, that's true; Marry, I had forgot. Dick's dead, as you say—Well, and how?—I have a many questions to ask you—

Here is an instance of insensibility which in real life would be revolting, or rather in real life could not have co-existed with the warm-hearted temperament of the character. But when you read it in the spirit with which such playful selections and specious combinations rather than strict *metaphrases* of nature should be taken, or when you saw Bannister play it, it neither did, nor does, wound the moral sense at all. For what is Ben—the pleasant sailor which Bannister gives us—but a piece of satire—a creation of Congreve's fancy—a dreamy combination of all the accidents of a sailor's character—his contempt of money—his credulity to women—with that necessary estrangement from home which it is just within the verge of credibility to suppose *might* produce such an hallucination as is here described. We never think the worse of Ben for it, or feel it as a stain upon his character. But when an actor comes, and instead of the delightful phantom—the creature dear to half-belief—which Bannister exhibited—displays before our eyes a downright concretion of a Wapping sailor—a jolly warm-hearted Jack Tar—and nothing else—when instead of investing it with a delicious confusedness of the head, and a veering undirected goodness of purpose—he gives to it a downright daylight understanding, and a full consciousness of its actions; thrusting forward the sensibilities of the character with a pretence as if it stood upon nothing else, and was to be judged by them alone—we feel the discord of the thing; the scene is disturbed; a real man has got in among the dramatis personæ, and puts them out. We want the sailor turned out. We feel that his true place is not behind the curtain, but in the first or second gallery.

* High Life Below Stairs.

# ON THE ARTIFICIAL COMEDY OF THE LAST CENTURY.

THE artificial Comedy, or Comedy of manners, is quite extinct on our stage. Congreve and Farquhar show their heads once in seven years only, to be exploded and put down instantly. The times cannot bear them. Is it for a few wild speeches, an occasional licence of dialogue? I think not altogether. The business of their dramatic characters will not stand the moral test. We screw everything up to that. Idle gallantry in a fiction, a dream, the passing pageant of an evening, startles us in the same way as the alarming indications of profligacy in a son or ward in real life should startle a parent or guardian. We have no such middle emotions as dramatic interests left. We see a stage libertine playing his loose pranks of two hours' duration, and of no after consequence, with the severe eyes which inspect real vices with their bearings upon two worlds. We are spectators to a plot or intrigue (not reducible in life to the point of strict morality), and take it all for truth. We substitute a real for a dramatic person, and judge him accordingly. We try him in our courts, from which there is no appeal to the *dramatis personæ*, his peers. We have been spoiled with—not sentimental comedy—but a tyrant far more pernicious to our pleasures which has succeeded to it, the exclusive and all-devouring drama of common life; where the moral point is every thing; where, instead of the fictitious half-believed personages of the stage (the phantoms of old comedy), we recognise ourselves, our brothers, aunts, kinsfolk, allies, patrons, enemies,—the same as in life,—with an interest in what is going on so hearty and substantial, that we cannot afford our moral judgment, in its deepest and most vital results, to compromise or slumber for a moment. What is *there* transacting, by no modification is made to affect us in any other manner than the same events or characters would do in our relationships of life. We carry our fire-side concerns to the theatre with us. We do not go thither, like our ancestors, to escape from the pressure of reality, so much as to confirm our experience of it; to make assurance double, and take a bond of fate. We must live our toilsome lives twice over, as it was the mournful privilege of Ulysses to descend twice to the shades. All that neutral ground of character, which stood between vice and virtue; or which in fact was indifferent to neither, where neither properly was called in question; that happy breathing-place from the burthen of a perpetual moral questioning—the sanctuary and quiet Alsatia of hunted casuistry—is broken up and disfranchised, as injurious to the interests of society. The privileges of the place are taken away by law. We dare not dally with images, or names, of wrong. We bark like foolish dogs at shadows. We dread infection from the scenic representation of disorder, and fear a painted pustule. In our anxiety that our morality should not take cold, we wrap it up in a great blanket surtout of precaution against the breeze and sunshine.

I confess for myself that (with no great delinquencies to answer for) I am glad for a season to take an airing beyond the diocese of the strict conscience,—not to live always in the precincts of the law-courts,—but now and then, for a dream-while or so, to imagine a world with no meddling restrictions—to get into recesses, whither the hunter cannot follow me—

> ——————— Secret shades
> Of woody Ida's inmost grove,
> While yet there was no fear of Jove.

I come back to my cage and my restraint the fresher and more healthy for it. I wear my shackles more contentedly for having respired the breath of an imaginary freedom. I do not know how it is with others, but I feel the better always for the perusal of one of Congreve's—nay, why should I not add even of Wycherley's—comedies. I am the gayer at least for it; and I could never connect those sports of a witty fancy in any shape with any result to be drawn from them to imitation in

real life. They are a world of themselves almost as much as fairy-land. Take one of their characters, male or female (with few exceptions they are alike), and place it in a modern play, and my virtuous indignation shall rise against the profligate wretch as warmly as the Catos of the pit could desire; because in a modern play I am to judge of the right and the wrong. The standard of *police* is the measure of *political justice*. The atmosphere will blight it, it cannot live here. It has got into a moral world, where it has no business, from which it must needs fall headlong; as dizzy, and incapable of making a stand, as a Swedenborgian bad spirit that has wandered unawares into the sphere of one of his Good Men, or Angels. But in its own world do we feel the creature is so very bad?—The Fainalls and the Mirabels, the Dorimants and the Lady Touchwoods, in their own sphere, do not offend my moral sense; in fact they do not appeal to it at all. They seem engaged in their proper element. They break through no laws, or conscientious restraints. They know of none. They have got out of Christendom into the land—what shall I call it?—of cuckoldry—the Utopia of gallantry, where pleasure is duty, and the manners perfect freedom. It is altogether a speculative scene of things, which has no reference whatever to the world that is. No good person can be justly offended as a spectator, because no good person suffers on the stage. Judged morally, every character in these plays—the few exceptions only are *mistakes*—is alike essentially vain and worthless. The great art of Congreve is especially shown in this, that he has entirely excluded from his scenes,—some little generosities in the part of Angelica perhaps excepted,—not only anything like a faultless character, but any pretensions to goodness or good feelings whatsoever. Whether he did this designedly, or instinctively, the effect is as happy, as the design (if design) was bold. I used to wonder at the strange power which his Way of the World in particular possesses of interesting you all along in the pursuits of characters, for whom you absolutely care nothing—for you neither hate nor love his personages—and I think it is owing to this very indifference for any, that you endure the whole. He has spread a privation of moral light, I will call it, rather than by the ugly name of palpable darkness, over his creations; and his shadows flit before you without distinction or preference. Had he introduced a good character, a single gush of moral feeling, a revulsion of the judgment to actual life and actual duties, the impertinent Goshen would have only lighted to the discovery of deformities, which now are none, because we think them none.

Translated into real life, the characters of his, and his friend Wycherley's dramas, are profligates and strumpets,—the business of their brief existence, the undivided pursuit of lawless gallantry. No other spring of action, or possible motive of conduct, is recognised; principles which, universally acted upon, must reduce this frame of things to a chaos. But we do them wrong in so translating them. No such effects are produced in *their* world. When we are among them, we are amongst a chaotic people. We are not to judge them by our usages. No reverend institutions are insulted by their proceedings—for they have none among them. No peace of families is violated—for no family ties exist among them. No purity of the marriage bed is stained—for none is supposed to have a being. No deep affections are disquieted, no holy wedlock bands are snapped asunder—for affection's depth and wedded faith are not of the growth of that soil. There is neither right nor wrong,—gratitude or its opposite,—claim or duty,—paternity or sonship. Of what consequence is it to Virtue, or how is she at all concerned about it, whether Sir Simon, or Dapperwit, steal away Miss Martha; or who is the father of Lord Froth's or Sir Paul Pliant's children?

The whole is a passing pageant, where we should sit as unconcerned at the issues, for life or death, as at a battle of the frogs and mice. But, like Don Quixote, we take part against the puppets, and quite as impertinently. We dare not contemplate an Atlantis, a scheme, out of which our coxcombical moral sense is for a little transitory ease excluded. We have not the courage to imagine a state of things for which there is neither reward nor punishment. We cling to the painful necessities of shame and blame. We would indict our very dreams.

Amidst the mortifying circumstances at-

tendant upon growing old, it is something to have seen the School for Scandal in its glory. This comedy grew out of Congreve and Wycherley, but gathered some allays of the sentimental comedy which followed theirs. It is impossible that it should be now *acted*, though it continues, at long intervals, to be announced in the bills. Its hero, when Palmer played it at least, was Joseph Surface. When I remember the gay boldness, the graceful solemn plausibility, the measured step, the insinuating voice—to express it in a word—the downright *acted* villany of the part, so different from the pressure of conscious actual wickedness,—the hypocritical assumption of hypocrisy,—which made Jack so deservedly a favourite in that character, I must needs conclude the present generation of playgoers more virtuous than myself, or more dense. I freely confess that he divided the palm with me with his better brother; that, in fact, I liked him quite as well. Not but there are passages,—like that, for instance, where Joseph is made to refuse a pittance to a poor relation,—incongruities which Sheridan was forced upon by the attempt to join the artificial with the sentimental comedy, either of which must destroy the other—but over these obstructions Jack's manner floated him so lightly, that a refusal from him no more shocked you, than the easy compliance of Charles gave you in reality any pleasure; you got over the paltry question as quickly as you could, to get back into the regions of pure comedy, where no cold moral reigns. The highly artificial manner of Palmer in this character counteracted every disagreeable impression which you might have received from the contrast, supposing them real, between the two brothers. You did not believe in Joseph with the same faith with which you believed in Charles. The latter was a pleasant reality, the former a no less pleasant poetical foil to it. The comedy, I have said, is incongruous; a mixture of Congreve with sentimental incompatibilities: the gaiety upon the whole is buoyant; but it required the consummate art of Palmer to reconcile the discordant elements.

A player with Jack's talents, if we had one now, would not dare to do the part in the same manner. He would instinctively avoid every turn which might tend to unrealise, and so to make the character fascinating. He must take his cue from his spectators, who would expect a bad man and a good man as rigidly opposed to each other as the death-beds of those geniuses are contrasted in the prints, which I am sorry to say have disappeared from the windows of my old friend Carrington Bowles, of St. Paul's Church-yard memory—(an exhibition as venerable as the adjacent cathedral, and almost coeval) of the bad and good man at the hour of death; where the ghastly apprehensions of the former,—and truly the grim phantom with his reality of a toasting-fork is not to be despised,—so finely contrast with the meek complacent kissing of the rod,—taking it in like honey and butter,—with which the latter submits to the scythe of the gentle bleeder, Time, who wields his lancet with the apprehensive finger of a popular young ladies' surgeon. What flesh, like loving grass, would not covet to meet half-way the stroke of such a delicate mower?—John Palmer was twice an actor in this exquisite part. He was playing to you all the while that he was playing upon Sir Peter and his lady. You had the first intimation of a sentiment before it was on his lips. His altered voice was meant to you, and you were to suppose that his fictitious co-flutterers on the stage perceived nothing at all of it. What was it to you if that half reality, the husband, was overreached by the puppetry—or the thin thing (Lady Teazle's reputation) was persuaded it was dying of a plethory? The fortunes of Othello and Desdemona were not concerned in it. Poor Jack has passed from the stage in good time, that he did not live to this our age of seriousness. The pleasant old Teazle *King*, too, is gone in good time. His manner would scarce have passed current in our day. We must love or hate—acquit or condemn—censure or pity—exert our detestable coxcombry of moral judgment upon everything. Joseph Surface, to go down now, must be a downright revolting villain—no compromise—his first appearance must shock and give horror—his specious plausibilities, which the pleasurable faculties of our fathers welcomed with such hearty greetings, knowing that no harm (dramatic harm even) could come, or was meant to come, of them, must inspire a cold and killing aversion. Charles (the real canting person of the scene—for the hypocrisy of

Joseph has its ulterior legitimate ends, but his brother's professions of a good heart centre in downright self-satisfaction) must be *loved*, and Joseph *hated*. To balance one disagreeable reality with another, Sir Peter Teazle must be no longer the comic idea of a fretful old bachelor bridegroom, whose teasings (while King acted it) were evidently as much played off at you, as they were meant to concern anybody on the stage,—he must be a real person, capable in law of sustaining an injury—a person towards whom duties are to be acknowledged—the genuine crim. con. antagonist of the villanous seducer Joseph. To realise him more, his sufferings under his unfortunate match must have the downright pungency of life—must (or should) make you not mirthful but uncomfortable, just as the same predicament would move you in a neighbour or old friend. The delicious scenes which give the play its name and zest, must affect you in the same serious manner as if you heard the reputation of a dear female friend attacked in your real presence. Crabtree and Sir Benjamin—those poor snakes that live but in the sunshine of your mirth—must be ripened by this hot-bed process of realization into asps or amphisbænas; and Mrs. Candour—O! frightful!—become a hooded serpent. Oh! who that remembers Parsons and Dodd—the wasp and butterfly of the School for Scandal—in those two characters; and charming natural Miss Pope, the perfect gentlewoman as distinguished from the fine lady of comedy, in this latter part—would forego the true scenic delight—the escape from life—the oblivion of consequences—the holiday barring out of the pedant Reflection—those Saturnalia of two or three brief hours, well won from the world—to sit instead at one of our modern plays—to have his coward conscience (that forsooth must not be left for a moment) stimulated with perpetual appeals—dulled rather, and blunted, as a faculty without repose must be—and his moral vanity pampered with images of notional justice, notional beneficence, lives saved without the spectators' risk, and fortunes given away that cost the author nothing?

No piece was, perhaps, ever so completely cast in all its parts as this *manager's comedy*. Miss Farren had succeeded to Mrs. Abington in Lady Teazle; and Smith, the original Charles, had retired when I first saw it. The rest of the characters, with very slight exceptions, remained. I remember it was then the fashion to cry down John Kemble, who took the part of Charles after Smith; but, I thought, very unjustly. Smith, I fancy was more airy, and took the eye with a certain gaiety of person. He brought with him no sombre recollections of tragedy. He had not to expiate the fault of having pleased beforehand in lofty declamation. He had no sins of Hamlet or of Richard to atone for. His failure in these parts was a passport to success in one of so opposite a tendency. But, as far as I could judge, the weighty sense of Kemble made up for more personal incapacity than he had to answer for. His harshest tones in this part came steeped and dulcified in good-humour. He made his defects a grace. His exact declamatory manner, as he managed it, only served to convey the points of his dialogue with more precision. It seemed to head the shafts to carry them deeper. Not one of his sparkling sentences was lost. I remember minutely how he delivered each in succession, and cannot by any effort imagine how any of them could be altered for the better. No man could deliver brilliant dialogue—the dialogue of Congreve or of Wycherley—because none understood it—half so well as John Kemble. His Valentine, in Love for Love, was, to my recollection, faultless. He flagged sometimes in the intervals of tragic passion. He would slumber over the level parts of an heroic character. His Macbeth has been known to nod. But he always seemed to me to be particularly alive to pointed and witty dialogue. The relaxing levities of tragedy have not been touched by any since him—the playful court-bred spirit in which he condescended to the players in Hamlet—the sportive relief which he threw into the darker shades of Richard—disappeared with him. He had his sluggish moods, his torpors—but they were the halting-stones and resting-place of his tragedy—politic savings, and fetches of the breath—husbandry of the lungs, where nature pointed him to be an economist—rather, I think, than errors of the judgment. They were, at worst, less painful than the eternal tormenting unappeasable vigilance,—the "lidless dragon eyes," of present fashionable tragedy.

# ON THE ACTING OF MUNDEN.

Not many nights ago, I had come home from seeing this extraordinary performer in Cockletop; and when I retired to my pillow, his whimsical image still stuck by me, in a manner as to threaten sleep. In vain I tried to divest myself of it, by conjuring up the most opposite associations. I resolved to be serious. I raised up the gravest topics of life; private misery, public calamity. All would not do:

> ——There the antic sate
> Mocking our state——

his queer visnomy—his bewildering costume—all the strange things which he had raked together—his serpentine rod, swagging about in his pocket—Cleopatra's tear, and the rest of his relics—O'Keefe's wild farce, and *his* wilder commentary—till the passion of laughter, like grief in excess, relieved itself by its own weight, inviting the sleep which in the first instance it had driven away.

But I was not to escape so easily. No sooner did I fall into slumbers, than the same image, only more perplexing, assailed me in the shape of dreams. Not one Munden, but five hundred, were dancing before me, like the faces which, whether you will or no, come when you have been taking opium—all the strange combinations, which this strangest of all strange mortals ever shot his proper countenance into, from the day he came commissioned to dry up the tears of the town for the loss of the now almost forgotten Edwin. O for the power of the pencil to have fixed them when I awoke! A season or two since, there was exhibited a Hogarth gallery. I do not see why there should not be a Munden gallery. In richness and variety, the latter would not fall far short of the former.

There is one face of Farley, one face of Knight, one (but what a one it is!) of Liston; but Munden has none that you can properly pin down, and call *his*. When you think he has exhausted his battery of looks, in unaccountable warfare with your gravity, suddenly he sprouts out an entirely new set of features, like Hydra. He is not one, but legion; not so much a comedian, as a company. If his name could be multiplied like his countenance, it might fill a play-bill. He, and he alone, literally *makes faces:* applied to any other person, the phrase is a mere figure, denoting certain modifications of the human countenance. Out of some invisible wardrobe he dips for faces, as his friend Suett used for wigs, and fetches them out as easily. I should not be surprised to see him some day put out the head of a river-horse; or come forth a pewitt, or lapwing, some feathered metamorphosis.

I have seen this gifted actor in Sir Christopher Curry—in Old Dornton—diffuse a glow of sentiment which has made the pulse of a crowded theatre beat like that of one man; when he has come in aid of the pulpit, doing good to the moral heart of a people. I have seen some faint approaches to this sort of excellence in other players. But in the grand grotesque of farce, Munden stands out as single and unaccompanied as Hogarth. Hogarth, strange to tell, had no followers. The school of Munden began, and must end, with himself.

Can any man *wonder*, like him? can any man *see ghosts*, like him? or *fight with his own shadow*—"SESSA"—as he does in that strangely-neglected thing, the Cobbler of Preston—where his alternations from the Cobbler to the Magnifico, and from the Magnifico to the Cobbler, keep the brain of the spectator in as wild a ferment, as if some Arabian Night were being acted before him. Who like him can throw, or ever attempted to throw, a preternatural interest over the commonest daily-life objects? A table or a joint-stool, in his conception, rises into a dignity equivalent to Cassiopeia's chair. It is invested with constellatory importance. You could not speak of it with more deference, if

it were mounted into the firmament. A beggar in the hands of Michael Angelo, says Fuseli, rose the Patriarch of Poverty. So the gusto of Munden antiquates and ennobles what it touches. His pots and his ladles are as grand and primal as the seething-pots and hooks seen in old prophetic vision. A tub of butter, contemplated by him, amounts to a Platonic idea. He understands a leg of mutton in its quiddity. He stands wondering, amid the common-place materials of life, like primæval man with the sun and stars about him.

THE

# LAST ESSAYS OF ELIA.

# PREFACE.

## BY A FRIEND OF THE LATE ELIA.

This poor gentleman, who for some months past had been in a declining way, hath at length paid his final tribute to nature.

To say truth, it is time he were gone. The humour of the thing, if there ever was much in it, was pretty well exhausted; and a two years' and a half existence has been a tolerable duration for a phantom.

I am now at liberty to confess, that much which I have heard objected to my late friend's writings was well-founded. Crude they are, I grant you—a sort of unlicked, incondite things—villanously pranked in an affected array of antique modes and phrases. They had not been *his*, if they had been other than such; and better it is, that a writer should be natural in a self-pleasing quaintness, than to affect a naturalness (so called) that should be strange to him. Egotistical they have been pronounced by some who did not know, that what he tells us, as of himself, was often true only (historically) of another; as in a former Essay (to save many instances)—where under the *first person* (his favourite figure) he shadows forth the forlorn estate of a country-boy placed at a London school, far from his friends and connections—in direct opposition to his own early history. If it be egotism to imply and twine with his own identity the griefs and affections of another—making himself many, or reducing many unto himself—then is the skilful novelist, who all along brings in his hero or heroine, speaking of themselves, the greatest egotist of all; who yet has never, therefore, been accused of that narrowness. And how shall the intenser dramatist escape being faulty, who, doubtless, under cover of passion uttered by another, oftentimes gives blameless vent to his most inward feelings, and expresses his own story modestly?

My late friend was in many respects a singular character. Those who did not like him, hated him; and some, who once liked him, afterwards became his bitterest haters. The truth is, he gave himself too little concern what he uttered, and in whose presence. He observed neither time nor place, and would e'en out with what came uppermost. With the severe religionist he would pass for a free-thinker; while the other faction set him down for a bigot, or persuaded themselves that he belied his sentiments. Few understood him; and I am not certain that at all times he quite understood himself. He too much affected that dangerous figure—irony. He sowed doubtful speeches, and reaped plain, unequivocal hatred.—He would interrupt the gravest discussion with some light jest; and yet, perhaps, not quite irrelevant in ears that could understand it. Your long and much talkers hated him. The informal habit of his mind, joined to an inveterate impediment of speech, forbade him to be an orator; and he seemed determined that no one else should play that part when he was present. He was *petit* and ordinary in his person and appearance. I have seen him some-

times in what is called good company, but where he has been a stranger, sit silent, and be suspected for an odd fellow; till some unlucky occasion provoking it, he would stutter out some senseless pun (not altogether senseless perhaps, if rightly taken), which has stamped his character for the evening. It was hit or miss with him; but nine times out of ten, he contrived by this device to send away a whole company his enemies. His conceptions rose kindlier than his utterance, and his happiest *impromptus* had the appearance of effort. He has been accused of trying to be witty, when in truth he was but struggling to give his poor thoughts articulation. He chose his companions for some individuality of character which they manifested.—Hence, not many persons of science, and few professed *literati*, were of his councils. They were, for the most part, persons of an uncertain fortune; and, as to such people commonly nothing is more obnoxious than a gentleman of settled (though moderate) income, he passed with most of them for a great miser. To my knowledge this was a mistake. His *intimados*, to confess a truth, were in the world's eye a ragged regiment. He found them floating on the surface of society; and the colour, or something else, in the weed pleased him. The burrs stuck to him—but they were good and loving burrs for all that. He never greatly cared for the society of what are called good people. If any of these were scandalised (and offences were sure to arise), he could not help it. When he has been remonstrated with for not making more concessions to the feelings of good people, he would retort by asking, what one point did these good people ever concede to him? He was temperate in his meals and diversions, but always kept a little on this side of abstemiousness. Only in the use of the Indian weed he might be thought a little excessive. He took it, he would say, as a solvent of speech. Marry—as the friendly vapour ascended, how his prattle would curl up sometimes with it! the ligaments which tongue-tied him, were loosened, and the stammerer proceeded a statist!

I do not know whether I ought to bemoan or rejoice that my old friend is departed. His jests were beginning to grow obsolete, and his stories to be found out. He felt the approaches of age; and while he pretended to cling to life, you saw how slender were the ties left to bind him. Discoursing with him latterly on this subject, he expressed himself with a pettishness, which I thought unworthy of him. In our walks about his suburban retreat (as he called it) at Shacklewell, some children belonging to a school of industry had met us, and bowed and curtseyed, as he thought, in an especial manner to *him*. "They take me for a visiting governor," he muttered earnestly. He had a horror, which he carried to a foible, of looking like anything important and parochial. He thought that he approached nearer to that stamp daily. He had a general aversion from being treated like a grave or respectable character, and kept a wary eye upon the advances of age that should so entitle him. He herded always, while it was possible, with people younger than himself. He did not conform to the march of time, but was dragged along in the procession. His manners lagged behind his years. He was too much of the boy-man. The *toga virilis* never sate gracefully on his shoulders. The impressions of infancy had burnt into him, and he resented the impertinence of manhood. These were weaknesses; but such as they were, they are a key to explicate some of his writings.

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# BLAKESMOOR IN H———SHIRE.

I DO not know a pleasure more affecting than to range at will over the deserted apartments of some fine old family mansion. The traces of extinct grandeur admit of a better passion than envy: and contemplations on the great and good, whom we fancy in succession to have been its inhabitants, weave for us illusions, incompatible with the bustle of modern occupancy, and vanities of foolish present aristocracy. The same difference of feeling, I think, attends us between entering an empty and a crowded church. In the latter it is chance but some present human frailty — an act of inattention on the part of some of the auditory —or a trait of affectation, or worse, vain-glory on that of the preacher—puts us by our best thoughts, disharmonising the place and the occasion. But wouldst thou know the beauty of holiness? — go alone on some week-day, borrowing the keys of good Master Sexton, traverse the cool aisles of some country church: think of the piety that has kneeled there—the congregations, old and young, that have found consolation there—the meek pastor—the docile parishioner. With no disturbing emotions, no cross conflicting comparisons, drink in the tranquillity of the place, till thou thyself become as fixed and motionless as the marble effigies that kneel and weep around thee.

Journeying northward lately, I could not resist going some few miles out of my road to look upon the remains of an old great house with which I had been impressed in this way in infancy. I was apprised that the owner of it had lately pulled it down; still I had a vague notion that it could not all have perished, that so much solidity with magnificence could not have been crushed all at once into the mere dust and rubbish which I found it.

The work of ruin had proceeded with a swift hand indeed, and the demolition of a few weeks had reduced it to—an antiquity.

I was astonished at the indistinction of everything. Where had stood the great gates? What bounded the court-yard? Whereabout did the out-houses commence? A few bricks only lay as representatives of that which was so stately and so spacious.

Death does not shrink up his human victim at this rate. The burnt ashes of a man weigh more in their proportion.

Had I seen these brick-and-mortar knaves at their process of destruction, at the plucking of every panel I should have felt the varlets at my heart. I should have cried out to them to spare a plank at least out of the cheerful store-room, in whose hot window-seat I used to sit and read Cowley, with the grass-plot before, and the hum and flappings of that one solitary wasp that ever haunted it about me—it is in mine ears now, as oft as summer returns; or a panel of the yellow room.

Why, every plank and panel of that house for me had magic in it. The tapestried bedrooms—tapestry so much better than painting —not adorning merely, but peopling the wainscots—at which childhood ever and anon would steal a look, shifting its coverlid (re-

placed as quickly) to exercise its tender courage in a momentary eye-encounter with those stern bright visages, staring reciprocally—all Ovid on the walls, in colours vivider than his descriptions. Actæon in mid sprout, with the unappeasable prudery of Diana; and the still more provoking, and almost culinary coolness of Dan Phœbus, eel-fashion, deliberately divesting of Marsyas.

Then, that haunted room—in which old Mrs. Battle died—whereinto I have crept, but always in the day time, with a passion of fear; and a sneaking curiosity, terror-tainted, to hold communication with the past.—*How shall they build it up again?*

It was an old deserted place, yet not so long deserted but that traces of the splendour of past inmates were everywhere apparent. Its furniture was still standing—even to the tarnished gilt leather battledores, and crumbling feathers of shuttlecocks in the nursery, which told that children had once played there. But I was a lonely child, and had the range at will of every apartment, knew every nook and corner, wondered and worshipped everywhere.

The solitude of childhood is not so much the mother of thought, as it is the feeder of love, and silence, and admiration. So strange a passion for the place possessed me in those years, that, though there lay—I shame to say how few roods distant from the mansion—half hid by trees, what I judged some romantic lake, such was the spell which bound me to the house, and such my carefulness not to pass its strict and proper precincts, that the idle waters lay unexplored for me; and not till late in life, curiosity prevailing over elder devotion, I found, to my astonishment, a pretty brawling brook had been the Lacus Incognitus of my infancy. Variegated views, extensive prospects—and those at no great distance from the house—I was told of such—what were they to me, being out of the boundaries of my Eden?—So far from a wish to roam, I would have drawn, methought, still closer the fences of my chosen prison; and have been hemmed in by a yet securer cincture of those excluding garden walls. I could have exclaimed with that garden-loving poet—

> Bind me, ye woodbines, in your twines;
> Curl me about, ye gadding vines;
> And oh so close your circles lace,
> That I may never leave this place;
> But, lest your fetters prove too weak,
> Ere I your silken bondage break,
> Do you, O brambles, chain me too,
> And, courteous briars, nail me through.

I was here as in a lonely temple. Snug firesides—the low-built roof—parlours ten feet by ten—frugal boards, and all the homeliness of home—these were the condition of my birth—the wholesome soil which I was planted in. Yet, without impeachment to their tenderest lessons, I am not sorry to have had glances of something beyond; and to have taken, if but a peep, in childhood, at the contrasting accidents of a great fortune.

To have the feeling of gentility, it is not necessary to have been born gentle. The pride of ancestry may be had on cheaper terms than to be obliged to an importunate race of ancestors; and the coatless antiquary in his unemblazoned cell, revolving the long line of a Mowbray's or De Clifford's pedigree, at those sounding names may warm himself into as gay a vanity as these who do inherit them. The claims of birth are ideal merely, and what herald shall go about to strip me of an idea? Is it trenchant to their swords? can it be hacked off as a spur can? or torn away like tarnished garter?

What else were the families of the great to us? what pleasure should we take in their tedious genealogies, or their capitulatory brass monuments? What to us the uninterrupted current of their bloods, if our own did not answer within us to a cognate and correspondent elevation?

Or wherefore else, O tattered and diminished 'Scutcheon that hung upon the time-worn walls of thy princely stairs, BLAKESMOOR! have I in childhood so oft stood poring upon the mystic characters—thy emblematic supporters, with their prophetic "Resurgam"—till, every dreg of peasantry purging off, I received into myself Very Gentility? Thou wert first in my morning eyes; and of nights hast detained my steps from bedward, till it was but a step from gazing at thee to dreaming on thee.

This is the only true gentry by adoption; the veritable change of blood, and not, as empirics have fabled, by transfusion.

Who it was by dying that had earned the splendid trophy, I know not, I inquired not; but its fading rags, and colours cobweb-stained, told that its subject was of two centuries back.

And what if my ancestor at that date was some Damœtas—feeding flocks—not his own, upon the hills of Lincoln—did I in less earnest vindicate to myself the family trappings of this once proud Ægon? repaying by a backward triumph the insults he might possibly have heaped in his life-time upon my poor pastoral progenitor.

If it were presumption so to speculate, the present owners of the mansion had least reason to complain. They had long forsaken the old house of their father's for a newer trifle; and I was left to appropriate to myself what images I could pick up, to raise my fancy, or to soothe my vanity.

I was the true descendant of those old W——s; and not the present family of that name, who had fled the old waste places.

Mine was that gallery of good old family portraits, which as I have gone over, giving them in fancy my own family name, one—and then another—would seem to smile, reaching forward from the canvas, to recognise the new relationship; while the rest looked grave, as it seemed, at the vacancy in their dwelling, and thoughts of fled posterity.

That Beauty with the cool blue pastoral drapery, and a lamb—that hung next the great bay window—with the bright yellow H——shire hair, and eye of watchet hue—so like my Alice!—I am persuaded she was a true Elia—Mildred Elia, I take it.

Mine too, Blakesmoor, was thy noble Marble Hall with its mosaic pavements, and its Twelve Cæsars—stately busts in marble—ranged round; of whose countenances, young reader of faces as I was, the frowning beauty of Nero, I remember, had most of my wonder; but the mild Galba had my love. There they stood in the coldness of death, yet freshness of immortality.

Mine too thy lofty Justice Hall, with its one chair of authority, high-backed and wickered, once the terror of luckless poacher, or self-forgetful maiden—so common since, that bats have roosted in it.

Mine too—whose else?—thy costly fruit-garden, with its sun-baked southern wall; the ampler pleasure-garden, rising backwards from the house in triple terraces, with flower-pots now of palest lead, save that a speck here and there, saved from the elements, bespake their pristine state to have been gilt and glittering; the verdant quarters backwarder still; and, stretching still beyond, in old formality, thy firry wilderness, the haunt of the squirrel, and the day-long murmuring wood-pigeon, with that antique image in the centre, God or Goddess I wist not; but child of Athens or old Rome paid never a sincerer worship to Pan or to Sylvanus in their native groves, than I to that fragmental mystery.

Was it for this, that I kissed my childish hands too fervently in your idol-worship, walks and windings of Blakesmoor! for this, or what sin of mine, has the plough passed over your pleasant places? I sometimes think that as men, when they die, do not die all, so of their extinguished habitations there may be a hope—a germ to be revivified.

## POOR RELATIONS.

A Poor Relation—is the most irrelevant thing in nature,—a piece of impertinent correspondency,—an odious approximation,—a haunting conscience,—a preposterous shadow, lengthening in the noon-tide of our prosperity,—an unwelcome remembrancer,—a perpetually recurring mortification,—a drain on your purse, a more intolerable dun upon your pride,—a drawback upon success,—a rebuke to your rising,—a stain in your blood,—a blot on your 'scutcheon,—a rent in your garment,—a death's-head at your banquet,—Agathocles' pot,—a Mordecai in your gate, a Lazarus at your door—a lion in your path,—a frog in your chamber,—a fly in your ointment,—a mote in your eye,—a triumph to your enemy, an apology to your friends,—the one thing not needful,—the hail in harvest,—the ounce of sour in a pound of sweet.

He is known by his knock. Your heart telleth you "That is Mr. ——." A rap, between familiarity and respect; that demands,

and at the same time seems to despair of, entertainment. He entereth smiling and—embarrassed. He holdeth out his hand to you to shake, and—draweth it back again. He casually looketh in about dinner-time—when the table is full. He offereth to go away, seeing you have company—but is induced to stay. He filleth a chair, and your visiter's two children are accommodated at a side table. He never cometh upon open days, when your wife says with some complacency, "My dear, perhaps Mr. —— will drop in to-day." He remembereth birth-days—and professeth he is fortunate to have stumbled upon one. He declareth against fish, the turbot being small—yet suffereth himself to be importuned into a slice, against his first resolution. He sticketh by the port—yet will be prevailed upon to empty the remainder glass of claret, if a stranger press it upon him. He is a puzzle to the servants, who are fearful of being too obsequious, or not civil enough, to him. The guests think "they have seen him before." Every one speculateth upon his condition; and the most part take him to be—a tide-waiter. He calleth you by your Christian name, to imply that his other is the same with your own. He is too familiar by half, yet you wish he had less diffidence. With half the familiarity, he might pass for a casual dependant; with more boldness, he would be in no danger of being taken for what he is. He is too humble for a friend; yet taketh on him more state than befits a client. He is a worse guest than a country tenant, inasmuch as he bringeth up no rent—yet 'tis odds, from his garb and demeanour, that your guests take him for one. He is asked to make one at the whist table; refuseth on the score of poverty, and—resents being left out. When the company break up, he proffereth to go for a coach—and lets the servant go. He recollects your grandfather; and will thrust in some mean and quite unimportant anecdote—of the family. He knew it when it was not quite so flourishing as "he is blest in seeing it now." He reviveth past situations, to institute what he calleth—favourable comparisons. With a reflecting sort of congratulation, he will inquire the price of your furniture; and insults you with a special commendation of your window-curtains. He is of opinion that the urn is the more elegant shape, but, after all, there was something more comfortable about the old tea-kettle—which you must remember. He dare say you must find a great convenience in having a carriage of your own, and appealeth to your lady if it is not so. Inquireth if you have had your arms done on vellum yet; and did not know, till lately, that such-and-such had been the crest of the family. His memory is unseasonable; his compliments perverse; his talk a trouble; his stay pertinacious; and when he goeth away, you dismiss his chair into a corner, as precipitately as possible, and feel fairly rid of two nuisances.

There is a worse evil under the sun, and that is—a female Poor Relation. You may do something with the other; you may pass him off tolerably well; but your indigent she-relative is hopeless. "He is an old humourist," you may say, "and affects to go threadbare. His circumstances are better than folks would take them to be. You are fond of having a Character at your table, and truly he is one." But in the indications of female poverty there can be no disguise. No woman dresses below herself from caprice. The truth must out without shuffling. "She is plainly related to the L——s; or what does she at their house?" She is, in all probability, your wife's cousin. Nine times out of ten, at least, this is the case.—Her garb is something between a gentlewoman and a beggar, yet the former evidently predominates. She is most provokingly humble, and ostentatiously sensible to her inferiority. He may require to be repressed sometimes—*aliquando sufflaminandus erat*—but there is no raising her. You send her soup at dinner, and she begs to be helped—after the gentlemen. Mr. —— requests the honour of taking wine with her; she hesitates between Port and Madeira, and chooses the former—because he does. She calls the servant *Sir;* and insists on not troubling him to hold her plate. The housekeeper patronises her. The children's governess takes upon her to correct her, when she has mistaken the piano for harpsichord.

Richard Amlet, Esq., in the play, is a notable instance of the disadvantages, to which this chimerical notion of *affinity constituting a claim to acquaintance*, may subject the spirit of a gentleman. A little foolish blood is all that

is betwixt him and a lady with a great estate. His stars are perpetually crossed by the malignant maternity of an old woman, who persists in calling him "her son Dick." But she has wherewithal in the end to recompense his indignities, and float him again upon the brilliant surface, under which it had been her seeming business and pleasure all along to sink him. All men, besides, are not of Dick's temperament. I knew an Amlet in real life, who, wanting Dick's buoyancy, sank indeed. Poor W—— was of my own standing at Christ's, a fine classic, and a youth of promise. If he had a blemish, it was too much pride; but its quality was inoffensive; it was not of that sort which hardens the heart, and serves to keep inferiors at a distance; it only sought to ward off derogation from itself. It was the principle of self-respect carried as far as it could go, without infringing upon that respect, which he would have every one else equally maintain for himself. He would have you to think alike with him on this topic. Many a quarrel have I had with him, when we were rather older boys, and our tallness made us more obnoxious to observation in the blue clothes, because I would not thread the alleys and blind ways of the town with him to elude notice, when we have been out together on a holiday in the streets of this sneering and prying metropolis. W—— went, sore with these notions, to Oxford, where the dignity and sweetness of a scholar's life, meeting with the alloy of a humble introduction, wrought in him a passionate devotion to the place, with a profound aversion from the society. The servitor's gown (worse than his school array) clung to him with Nessian venom. He thought himself ridiculous in a garb, under which Latimer must have walked erect, and in which Hooker, in his young days, possibly flaunted in a vein of no discommendable vanity. In the depth of college shades, or in his lonely chamber, the poor student shrunk from observation. He found shelter among books, which insult not; and studies, that ask no questions of a youth's finances. He was lord of his library, and seldom cared for looking out beyond his domains. The healing influence of studious pursuits was upon him, to soothe and to abstract. He was almost a healthy man; when the waywardness of his fate broke out against him with a second and worse malignity. The father of W—— had hitherto exercised the humble profession of house-painter at N——, near Oxford. A supposed interest with some of the heads of colleges had now induced him to take up his abode in that city, with the hope of being employed upon some public works which were talked of. From that moment I read in the countenance of the young man the determination which at length tore him from academical pursuits for ever. To a person unacquainted with our universities, the distance between the gownsmen and the townsmen, as they are called—the trading part of the latter especially—is carried to an excess that would appear harsh and incredible. The temperament of W——'s father was diametrically the reverse of his own. Old W—— was a little, busy, cringing tradesman, who, with his son upon his arm, would stand bowing and scraping, cap in hand, to any thing that wore the semblance of a gown—insensible to the winks and opener remonstrances of the young man, to whose chamber-fellow, or equal in standing, perhaps, he was thus obsequiously and gratuitously ducking. Such a state of things could not last. W—— must change the air of Oxford, or be suffocated. He chose the former; and let the sturdy moralist, who strains the point of the filial duties as high as they can bear, censure the dereliction; he cannot estimate the struggle. I stood with W——, the last afternoon I ever saw him, under the eaves of his paternal dwelling. It was in the fine lane leading from the High-street to the back of **** college, where W—— kept his rooms. He seemed thoughtful and more reconciled. I ventured to rally him—finding him in a better mood—upon a representation of the Artist Evangelist, which the old man, whose affairs were beginning to flourish, had caused to be set up in a splendid sort of frame over his really handsome shop, either as a token of prosperity or badge of gratitude to his saint. W—— looked up at the Luke, and, like Satan, "knew his mounted sign—and fled." A letter on his father's table the next morning announced that he had accepted a commission in a regiment about to embark for Portugal. He was among the first who perished before the walls of St. Sebastian.

I do not know how, upon a subject which I

began with treating half seriously, I should have fallen upon a recital so eminently painful; but this theme of poor relationship is replete with so much matter for tragic as well as comic associations, that it is difficult to keep the account distinct without blending. The earliest impressions which I received on this matter, are certainly not attended with anything painful, or very humiliating, in the recalling. At my father's table (no very splendid one) was to be found, every Saturday, the mysterious figure of an aged gentleman, clothed in neat black, of a sad yet comely appearance. His deportment was of the essence of gravity; his words few or none; and I was not to make a noise in his presence. I had little inclination to have done so—for my cue was to admire in silence. A particular elbow-chair was appropriated to him, which was in no case to be violated. A peculiar sort of sweet pudding, which appeared on no other occasion, distinguished the days of his coming. I used to think him a prodigiously rich man. All I could make out of him was, that he and my father had been schoolfellows, a world ago, at Lincoln, and that he came from the Mint. The Mint I knew to be a place where all the money was coined—and I thought he was the owner of all that money. Awful ideas of the Tower twined themselves about his presence. He seemed above human infirmities and passions. A sort of melancholy grandeur invested him. From some inexplicable doom I fancied him obliged to go about in an eternal suit of mourning; a captive—a stately being, let out of the Tower on Saturdays. Often have I wondered at the temerity of my father, who, in spite of an habitual general respect which we all in common manifested towards him, would venture now and then to stand up against him in some argument, touching their youthful days. The houses of the ancient city of Lincoln are divided (as most of my readers know) between the dwellers on the hill, and in the valley. This marked distinction formed an obvious division between the boys who lived above (however brought together in a common school) and the boys whose paternal residence was on the plain; a sufficient cause of hostility in the code of these young Grotiuses. My father had been a leading Mountaineer; and would still maintain the general superiority, in skill and hardihood, of the *Above Boys* (his own faction) over the *Below Boys* (so were they called), of which party his contemporary had been a chieftain. Many and hot were the skirmishes on this topic—the only one upon which the old gentleman was ever brought out—and bad blood bred; even sometimes almost to the recommencement (so I expected) of actual hostilities. But my father, who scorned to insist upon advantages, generally contrived to turn the conversation upon some adroit by-commendation of the old Minster; in the general preference of which, before all other cathedrals in the island, the dweller on the hill, and the plain-born, could meet on a conciliating level, and lay down their less important differences. Once only I saw the old gentleman really ruffled, and I remembered with anguish the thought that came over me: "Perhaps he will never come here again." He had been pressed to take another plate of the viand, which I have already mentioned as the indispensable concomitant of his visits. He had refused with a resistance amounting to rigour—when my aunt, an old Lincolnian, but who had something of this, in common with my cousin Bridget, that she would sometimes press civility out of season—uttered the following memorable application—"Do take another slice, Mr. Billet, for you do not get pudding every day." The old gentleman said nothing at the time—but he took occasion in the course of the evening, when some argument had intervened between them, to utter with an emphasis which chilled the company, and which chills me now as I write it—"Woman, you are superannuated!" John Billet did not survive long, after the digesting of this affront; but he survived long enough to assure me that peace was actually restored! and, if I remember aright, another pudding was discreetly substituted in the place of that which had occasioned the offence. He died at the Mint (anno 1781), where he had long held, what he accounted, a comfortable independence; and with five pounds, fourteen shillings, and a penny, which were found in his escrutoire after his decease, left the world, blessing God that he had enough to bury him, and that he had never been obliged to any man for a sixpence. This was—a Poor Relation.

# DETACHED THOUGHTS ON BOOKS AND READING.

To mind the inside of a book is to entertain one's self with the forced product of another man's brain. Now I think a man of quality and breeding may be much amused with the natural sprouts of his own.

*Lord Foppington, in the Relapse.*

An ingenious acquaintance of my own was so much struck with this bright sally of his Lordship, that he has left off reading altogether, to the great improvement of his originality. At the hazard of losing some credit on this head, I must confess that I dedicate no inconsiderable portion of my time to other people's thoughts. I dream away my life in others' speculations. I love to lose myself in other men's minds. When I am not walking, I am reading; I cannot sit and think. Books think for me.

I have no repugnancies. Shaftesbury is not too genteel for me, nor Jonathan Wild too low. I can read any thing which I call *a book*. There are things in that shape which I cannot allow for such.

In this catalogue of *books which are no books—biblia a-biblia*—I reckon Court Calendars, Directories, Pocket-Books, Draught Boards, bound and lettered on the back, Scientific Treatises, Almanacks, Statutes at Large: the works of Hume, Gibbon, Robertson, Beattie, Soame Jenyns, and generally, all those volumes which "no gentleman's library should be without:" the Histories of Flavius Josephus (that learned Jew), and Paley's Moral Philosophy. With these exceptions, I can read almost any thing. I bless my stars for a taste so catholic, so unexcluding.

I confess that it moves my spleen to see these *things in books' clothing* perched upon shelves, like false saints, usurpers of true shrines, intruders into the sanctuary, thrusting out the legitimate occupants. To reach down a well-bound semblance of a volume, and hope it some kind-hearted play-book, then, opening what "seem its leaves," to come bolt upon a withering Population Essay. To expect a Steele, or a Farquhar, and find—Adam Smith To view a well-arranged assortment of block-headed Encyclopædias (Anglicanas or Metropolitanas) set out in an array of russia, or morocco, when a tithe of that good leather would comfortably re-clothe my shivering folios; would renovate Paracelsus himself, and enable old Raymund Lully to look like himself again in the world. I never see these impostors, but I long to strip them, to warm my ragged veterans in their spoils.

To be strong-backed and neat-bound is the desideratum of a volume. Magnificence comes after. This, when it can be afforded, is not to be lavished upon all kinds of books indiscriminately. I would not dress a set of Magazines, for instance, in full suit. The dishabille, or half-binding (with russia backs ever) is *our* costume. A Shakspeare, or a Milton (unless the first editions), it were mere foppery to trick out in gay apparel. The possession of them confers no distinction. The exterior of them (the things themselves being so common), strange to say, raises no sweet emotions, no tickling sense of property in the owner. Thomson's Seasons, again, looks best (I maintain it) a little torn, and dog's-eared. How beautiful to a genuine lover of reading are the sullied leaves, and worn-out appearance, nay the very odour (beyond russia), if we would not forget kind feelings in fastidiousness, of an old "Circulating Library" Tom Jones, or Vicar of Wakefield! How they speak of the thousand thumbs that have turned over their pages with delight!—of the lone sempstress,

whom they may have cheered (milliner, or harder-working mantua-maker) after her long day's needle-toil, running far into midnight, when she has snatched an hour, ill spared from sleep, to steep her cares, as in some Lethean cup, in spelling out their enchanting contents! Who would have them a whit less soiled? What better condition could we desire to see them in?

In some respects the better a book is, the less it demands from binding. Fielding, Smollett, Sterne, and all that class of perpetually self-reproductive volumes — Great Nature's Stereotypes—we see them individually perish with less regret, because we know the copies of them to be "eterne." But where a book is at once both good and rare—where the individual is almost the species, and when *that* perishes,

> We know not where is that Promethean torch
> That can its light relumine—

such a book, for instance, as the Life of the Duke of Newcastle, by his Duchess—no casket is rich enough, no casing sufficiently durable, to honour and keep safe such a jewel.

Not only rare volumes of this description, which seem hopeless ever to be reprinted; but old editions of writers, such as Sir Philip Sydney, Bishop Taylor, Milton in his prose-works, Fuller—of whom we *have* reprints, yet the books themselves, though they go about, and are talked of here and there, we know, have not endenizened themselves (nor possibly ever will) in the national heart, so as to become stock books—it is good to possess these in durable and costly covers. I do not care for a First Folio of Shakspeare. I rather prefer the common editions of Rowe and Tonson, without notes, and with *plates*, which, being so execrably bad, serve as maps, or modest remembrancers, to the text; and without pretending to any supposable emulation with it, are so much better than the Shakspeare gallery *engravings*, which *did*. I have a community of feeling with my countrymen about his Plays, and I like those editions of him best, which have been oftenest tumbled about and handled.—On the contrary, I cannot read Beaumont and Fletcher but in Folio. The Octavo editions are painful to look at. I have no sympathy with them. If they were as much read as the current editions of the other poet, I should prefer them in that shape to the older one. I do not know a more heartless sight than the reprint of the Anatomy of Melancholy. What need was there of unearthing the bones of that fantastic old great man, to expose them in a winding-sheet of the newest fashion to modern censure? what hapless stationer could dream of Burton ever becoming popular?—The wretched Malone could not do worse, when he bribed the sexton of Stratford church to let him whitewash the painted effigy of old Shakspeare, which stood there, in rude but lively fashion depicted, to the very colour of the cheek, the eye, the eyebrow, hair, the very dress he used to wear—the only authentic testimony we had, however imperfect, of these curious parts and parcels of him. They covered him over with a coat of white paint. By ——, if I had been a justice of peace for Warwickshire, I would have clapt both commentator and sexton fast in the stocks, for a pair of meddling sacrilegious varlets.

I think I see them at their work—these sapient trouble-tombs.

Shall I be thought fantastical, if I confess, that the names of some of our poets sound sweeter, and have a finer relish to the ear—to mine, at least—than that of Milton or of Shakspeare? It may be, that the latter are more staled and rung upon in common discourse. The sweetest names, and which carry a perfume in the mention, are, Kit Marlowe, Drayton, Drummond of Hawthornden, and Cowley.

Much depends upon *when* and *where* you read a book. In the five or six impatient minutes, before the dinner is quite ready, who would think of taking up the Fairy Queen for a stop-gap, or a volume of Bishop Andrewes' sermons?

Milton almost requires a solemn service of music to be played before you enter upon him. But he brings his music, to which, who listens, had need bring docile thoughts, and purged ears.

Winter evenings—the world shut out—with less of ceremony the gentle Shakspeare enters. At such a season, the Tempest, or his own Winter's Tale—

These two poets you cannot avoid reading aloud—to yourself, or (as it chances) to some

single person listening. More than one—and it degenerates into an audience.

Books of quick interest, that hurry on for incidents, are for the eye to glide over only. It will not do to read them out. I could never listen to even the better kind of modern novels without extreme irksomeness.

A newspaper, read out, is intolerable. In some of the Bank offices it is the custom (to save so much individual time) for one of the clerks—who is the best scholar—to commence upon the Times, or the Chronicle, and recite its entire contents aloud, *pro bono publico*. With every advantage of lungs and elocution, the effect is singularly vapid. In barbers' shops and public-houses a fellow will get up and spell out a paragraph, which he communicates as some discovery. Another follows with *his* selection. So the entire journal transpires at length by piece-meal. Seldom-readers are slow readers, and, without this expedient, no one in the company would probably ever travel through the contents of a whole paper.

Newspapers always excite curiosity. No one ever lays one down without a feeling of disappointment.

What an eternal time that gentleman in black, at Nando's, keeps the paper! I am sick of hearing the waiter bawling out incessantly, "The Chronicle is in hand, Sir."

Coming in to an inn at night—having ordered your supper—what can be more delightful than to find lying in the window-seat, left there time out of mind by the carelessness of some former guest—two or three numbers of the old Town and Country Magazine, with its amusing *tête-à-tête* pictures—"The Royal Lover and Lady G——;" "The Melting Platonic and the old Beau,"—and such-like antiquated scandal? Would you exchange it—at that time, and in that place—for a better book?

Poor Tobin, who latterly fell blind, did not regret it so much for the weightier kinds of reading—the Paradise Lost, or Comus, he could have *read* to him—but he missed the pleasure of skimming over with his own eye a magazine, or a light pamphlet.

I should not care to be caught in the serious avenues of some cathedral alone, and reading *Candide*

I do not remember a more whimsical surprise than having been once detected—by a familiar damsel—reclined at my ease upon the grass, on Primrose Hill (her Cythera), reading—*Pamela*. There was nothing in the book to make a man seriously ashamed at the exposure; but as she seated herself down by me, and seemed determined to read in company, I could have wished it had been—any other book. We read on very sociably for a few pages; and, not finding the author much to her taste, she got up, and—went away. Gentle casuist, I leave it to thee to conjecture, whether the blush (for there was one between us) was the property of the nymph or the swain in this dilemma. From me you shall never get the secret.

I am not much a friend to out-of-doors reading. I cannot settle my spirits to it. I knew a Unitarian minister, who was generally to be seen upon Snow-hill (as yet Skinner's-street *was not*), between the hours of ten and eleven in the morning, studying a volume of Lardner. I own this to have been a strain of abstraction beyond my reach. I used to admire how he sidled along, keeping clear of secular contacts. An illiterate encounter with a porter's knot, or a bread-basket, would have quickly put to flight all the theology I am master of, and have left me worse than indifferent to the five points.

There is a class of street-readers, whom I can never contemplate without affection—the poor gentry, who, not having wherewithal to buy or hire a book, filch a little learning at the open stalls—the owner, with his hard eye, casting envious looks at them all the while, and thinking when they will have done. Venturing tenderly, page after page, expecting every moment when he shall interpose his interdict, and yet unable to deny themselves the gratification, they "snatch a fearful joy." Martin B——, in this way, by daily fragments, got through two volumes of Clarissa, when the stall-keeper damped his laudable ambition, by asking him (it was in his younger days) whether he meant to purchase the work. M. declares, that under no circumstance in his life did he ever peruse a book with half the satisfaction which he took in those uneasy snatches. A quaint poetess of our day has moralised upon this subject in two very touching but homely stanzas.

I saw a boy with eager eye
Open a book upon a stall,
And read, as he'd devour it all;
Which when the stall-man did espy,
Soon to the boy I heard him call,
"You Sir, you never buy a book,
Therefore in one you shall not look."
The boy pass'd slowly on, and with a sigh
He wish'd he never had been taught to read,
Then of the old churl's books he should have had no need.
Of sufferings the poor have many,
Which never can the rich annoy:
I soon perceived another boy,
Who look'd as if he had not any
Food, for that day at least—enjoy
The sight of cold meat in a tavern larder.
This boy's case, then thought I, is surely harder,
Thus hungry, longing, thus without a penny,
Beholding choice of dainty-dressed meat:
No wonder if he wish he ne'er had learn'd to eat.

## STAGE ILLUSION.

A PLAY is said to be well or ill acted, in proportion to the scenical illusion produced. Whether such illusion can in any case be perfect, is not the question. The nearest approach to it, we are told, is, when the actor appears wholly unconscious of the presence of spectators. In tragedy—in all which is to affect the feelings—this undivided attention to his stage business seems indispensable. Yet it is, in fact, dispensed with every day by our cleverest tragedians; and while these references to an audience, in the shape of rant or sentiment, are not too frequent or palpable, a sufficient quantity of illusion for the purposes of dramatic interest may be said to be produced in spite of them. But, tragedy apart, it may be inquired whether, in certain characters in comedy, especially those which are a little extravagant, or which involve some notion repugnant to the moral sense, it is not a proof of the highest skill in the comedian when, without absolutely appealing to an audience, he keeps up a tacit understanding with them; and makes them, unconsciously to themselves, a party in the scene. The utmost nicety is required in the mode of doing this; but we speak only of the great artists in the profession.

The most mortifying infirmity in human nature, to feel in ourselves, or to contemplate in another, is, perhaps, cowardice. To see a coward *done to the life* upon a stage would produce anything but mirth. Yet we most of us remember Jack Bannister's cowards. Could anything be more agreeable, more pleasant? We loved the rogues. How was this effected but by the exquisite art of the actor in a perpetual sub-insinuation to us, the spectators, even in the extremity of the shaking fit, that he was not half such a coward as we took him for? We saw all the common symptoms of the malady upon him; the quivering lip, the cowering knees, the teeth chattering; and could have sworn "that man was frightened." But we forgot all the while—or kept it almost a secret to ourselves—that he never once lost his self-possession; that he let out by a thousand droll looks and gestures—meant at *us*, and not at all supposed to be visible to his fellows in the scene, that his confidence in his own resources had never once deserted him. Was this a genuine picture of a coward? or not rather a likeness, which the clever artist contrived to palm upon us instead of an original; while we secretly connived at the delusion for the purpose of greater pleasure, than a more genuine counterfeiting of the imbecility, helplessness, and utter self-desertion, which we know to be concomitants of cowardice in real life, could have given us?

Why are misers so hateful in the world, and so endurable on the stage, but because the skilful actor, by a sort of sub-reference, rather than direct appeal to us, disarms the character of a great deal of its odiousness, by seeming to engage *our* compassion for the insecure tenure by which he holds his money-bags and parchments? By this subtle vent half of the hatefulness of the character—the self-closeness with which in real life it coils itself up from

the sympathies of men—evaporates. The miser becomes sympathetic ; *i. e.* is no genuine miser. Here again a diverting likeness is substituted for a very disagreeable reality.

Spleen, irritability—the pitiable infirmities of old men, which produce only pain to behold in the realities, counterfeited upon a stage, divert not altogether for the comic appendages to them, but in part from an inner conviction that they are *being acted* before us ; that a likeness only is going on, and not the thing itself. They please by being done under the life, or beside it ; not *to the life*. When Gattie acts an old man, is he angry indeed ? or only a pleasant counterfeit, just enough of a likeness to recognise, without pressing upon us the uneasy sense of a reality ?

Comedians, paradoxical as it may seem, may be too natural. It was the case with a late actor. Nothing could be more earnest or true than the manner of Mr. Emery ; this told excellently in his Tyke, and characters of a tragic cast. But when he carried the same rigid exclusiveness of attention to the stage business, and wilful blindness and oblivion of everything before the curtain into his comedy, it produced a harsh and dissonant effect. He was out of keeping with the rest of the *Personæ Dramatis*. There was as little link between him and them as betwixt himself and the audience. He was a third estate, dry, repulsive, and unsocial to all. Individually considered, his execution was masterly. But comedy is not this unbending thing ; for this reason, that the same degree of credibility is not required of it as to serious scenes. The degrees of credibility demanded to the two things, may be illustrated by the different sort of truth which we expect when a man tells us a mournful or a merry story. If we suspect the former of falsehood in any one tittle, we reject it altogether. Our tears refuse to flow at a suspected imposition. But the teller of a mirthful tale has latitude allowed him. We are content with less than absolute truth. 'Tis the same with dramatic illusion. We confess we love in comedy to see an audience naturalised behind the scenes, taken into the interest of the drama, welcomed as by-standers however. There is something ungracious in a comic actor holding himself aloof from all participation or concern with those who are come to be diverted by him. Macbeth must see the dagger, and no ear but his own be told of it ; but an old fool in farce may think he *sees something*, and by conscious words and looks express it, as plainly as he can speak, to pit, box, and gallery. When an impertinent in tragedy, an Osric, for instance, breaks in upon the serious passions of the scene, we approve of the contempt with which he is treated. But when the pleasant impertinent of comedy, in a piece purely meant to give delight, and raise mirth out of whimsical perplexities, worries the studious man with taking up his leisure, or making his house his home, the same sort of contempt expressed (however *natural*) would destroy the balance of delight in the spectators. To make the intrusion comic, the actor who plays the annoyed man must a little desert nature ; he must, in short, be thinking of the audience, and express only so much dissatisfaction and peevishness as is consistent with the pleasure of comedy. In other words, his perplexity must seem half put on. If he repel the intruder with the sober set face of a man in earnest, and more especially if he deliver his expostulations in a tone which in the world must necessarily provoke a duel ; his real-life manner will destroy the whimsical and purely dramatic existence of the other character (which to render it comic demands an antagonist comicality on the part of the character opposed to it), and convert what was meant for mirth, rather than belief, into a downright piece of impertinence indeed, which would raise no diversion in us, but rather stir pain, to see inflicted in earnest upon any unworthy person. A very judicious actor (in most of his parts) seems to have fallen into an error of this sort in his playing with Mr. Wrench in the farce of Free and Easy.

Many instances would be tedious ; these may suffice to show that comic acting at least does not always demand from the performer that strict abstraction from all reference to an audience which is exacted of it ; but that in some cases a sort of compromise may take place, and all the purposes of dramatic delight be attained by a judicious understanding, not too openly announced, between the ladies and gentlemen—on both sides of the curtain.

## TO THE SHADE OF ELLISTON.

JOYOUSEST of once embodied spirits, whither at length hast thou flown? to what genial region are we permitted to conjecture that thou hast flitted?

Art thou sowing thy WILD OATS yet (the harvest time was still to come with thee) upon casual sands of Avernus? or art thou enacting ROVER (as we would gladlier think) by wandering Elysian streams?

This mortal frame, while thou didst play thy brief antics amongst us, was in truth anything but a prison to thee, as the vain Platonist dreams of this *body* to be no better than a county gaol, forsooth, or some house of durance vile, whereof the five senses are the fetters. Thou knewest better than to be in a hurry to cast off those gyves; and had notice to quit, I fear, before thou wert quite ready to abandon this fleshy tenement. It was thy Pleasure-House, thy Palace of Dainty Devices: thy Louvre, or thy White-Hall.

What new mysterious lodgings dost thou tenant now? or when may we expect thy aërial house-warming?

Tartarus we know, and we have read of the Blessed Shades; now cannot I intelligibly fancy thee in either.

Is it too much to hazard a conjecture, that (as the schoolmen admitted a receptacle apart for Patriarchs and un-chrisom babes) there may exist—not far perchance from that storehouse of all vanities, which Milton saw in vision—a LIMBO somewhere for PLAYERS? and that

> Up thither like aërial vapours fly
> Both all Stage things, and all that in Stage things
> Built their fond hopes of glory, or lasting fame?
> All the unaccomplished works of Authors' hands,
> Abortive, monstrous, or unkindly mixed,
> Damn'd upon earth, fleet thither—
> Play, Opera, Farce, with all their trumpery.—

There, by the neighbouring moon (by some not improperly supposed thy Regent Planet upon earth), mayst thou not still be acting thy managerial pranks, great disembodied Lessee? but Lessee still, and still a manager.

In Green Rooms, impervious to mortal eye, the muse beholds thee wielding posthumous empire.

Thin ghosts of Figurantes (never plump on earth) circle thee in endlessly, and still their song is *Fie on sinful Phantasy!*

Magnificent were thy caprices on this globe of earth, ROBERT WILLIAM ELLISTON! for as yet we know not thy new name in heaven.

It irks me to think, that, stript of thy regalities, thou shouldst ferry over, a poor forked shade, in crazy Stygian wherry. Methinks I hear the old boatman, paddling by the weedy wharf, with rancid voice, bawling "SCULLS, SCULLS:" to which, with waving hand, and majestic action, thou deignest no reply, other than in two curt monosyllables, "No: Oars."

But the laws of Pluto's kingdom know small difference between king, and cobbler; manager, and call-boy; and, if haply your dates of life were conterminant, you are quietly taking your passage, cheek by cheek (O ignoble levelling of Death) with the shade of some recently departed candle-snuffer.

But mercy! what strippings, what tearing off of histrionic robes, and private vanities! what denudations to the bone, before the surly Ferryman will admit you to set a foot within his battered lighter.

Crowns, sceptres; shield, sword, and truncheon; thy own coronation robes (for thou hast brought the whole property-man's wardrobe with thee, enough to sink a navy); the judge's ermine; the coxcomb's wig; the snuff-box *à la Foppington*—all must overboard, he positively swears—and that Ancient Mariner brooks no denial; for, since the tiresome monodrame of the old Thracian Harper, Charon, it is to be believed, hath shown small taste for theatricals.

Ay, now 'tis done. You are just boat-weight ; *pura et puta anima.*

But, bless me, how *little* you look !

So shall we all look—kings and keysars—stripped for the last voyage.

But the murky rogue pushes off. Adieu, pleasant, and thriee pleasant shade ! with my parting thanks for many a heavy hour of life lightened by thy harmless extravaganzas, publie or domestie.

Rhadamanthus, who tries the lighter eauses below, leaving to his two brethren the heavy ealendars—honest Rhadamanth, always partial to players, weighing their parti-eoloured existenee here upon earth,—making aeeount of the few foibles, that may have shaded thy *real life*, as we eall it, (though, substantially, searcely less a vapour than thy idlest vagaries upon the boards of Drury,) as but of so many eehoes, natural re-percussions, and results to be expeeted from the assumed extravaganeies of thy *secondary* or *mock life*, nightly upon a stage —after a lenient eastigation, with rods lighter than of those Medusean ringlets, but just enough to "whip the offending Adam out of thee" shall courteously dismiss thee at the right hand gate—the O. P. side of Hades—that eonduets to masques and merry-makings in the Theatre Royal of Proserpine.

PLAUDITO, ET VALETO.

## ELLISTONIANA.

My aequaintanee with the pleasant ereature, whose loss we all deplore, was but slight.

My first introduetion to E., whieh afterwards ripened into an aequaintanee a little on this side of intimaey, was over a eounter in the Leamington Spa Library, then newly entered upon by a braneh of his family. E., whom nothing misbecame—to auspieate, I suppose, the filial eoneern, and set it a-going with a lustre—was serving in person two damsels fair, who had eome into the shop ostensibly to inquire for some new publieation, but in reality to have a sight of the illustrious shopman, hoping some eonferenee. With what an air did he reaeh down the volume, dispassionately giving his opinion of the worth of the work in question, and launehing out into a dissertation on its eomparative merits with those of eertain publieations of a similar stamp, its rivals ! his enehanted eustomers fairly hanging on his lips, subdued to their authoritative sentenee. So have I seen a gentleman in eomedy *acting* the shopman. So Lovelaee sold his gloves in King Street. I admired the histrionie art, by whieh he eontrived to earry elean away every notion of disgraee, from the oeeupation he had so generously submitted to ; and from that hour I judged him, with no after repentanee, to be a person with whom it would be a felieity to be more aequainted.

To deseant upon his merits as a Comedian would be superfluous. With his blended private and professional habits alone I have to do ; that harmonious fusion of the manners of the player into those of every-day life, which brought the stage boards into streets, and dining-parlours, and kept up the play when the play was ended.—"I like Wrench," a friend was saying to him one day, "beeause he is the same, natural, easy ereature, *on* the stage, that he is *off*." "My ease exaetly," retorted Elliston —with a eharming forgetfulness, that the converse of a proposition does not always lead to the same eonelusion—"I am the same person *off* the stage that I am *on*." The inferenee, at first sight, seems identical ; but examine it a little, and it confesses only, that the one performer was never, and the other always, *acting*.

And in truth this was the eharm of Elliston's private deportment. You had spirited performanee always going on before your eyes, with nothing to pay. As where a monarch takes up his easual abode for a night, the poorest hovel whieh he honours by his sleeping in it, beeomes *ipso facto* for that time a palaee ; so wherever Elliston walked, sate, or stood still, there was the theatre. He carried about with him his pit, boxes, and galleries, and set up his portable playhouse at eorners of streets, and in the market-plaees. Upon flintiest pave-

ments he trod the boards still; and if his theme chanced to be passionate, the green baize carpet of tragedy spontaneously rose beneath his feet. Now this was hearty, and showed a love for his art. So Apelles *always* painted—in thought. So G. D. *always* poetises. I hate a lukewarm artist. I have known actors —and some of them of Elliston's own stamp —who shall have agreeably been amusing you in the part of a rake or a coxcomb, through the two or three hours of their dramatic existence; but no sooner does the curtain fall with its leaden clatter, but a spirit of lead seems to seize on all their faculties. They emerge sour, morose persons, intolerable to their families, servants, &c. Another shall have been expanding your heart with generous deeds and sentiments, till it even beats with yearnings of universal sympathy; you absolutely long to go home and do some good action. The play seems tedious, till you can get fairly out of the house, and realise your laudable intentions. At length the final bell rings, and this cordial representative of all that is amiable in human breasts steps forth—a miser. Elliston was more of a piece. Did he *play* Ranger? and did Ranger fill the general bosom of the town with satisfaction? why should *he* not be Ranger, and diffuse the same cordial satisfaction among his private circles? with *his* temperament, *his* animal spirits, *his* good-nature, *his* follies perchance, could he do better than identify himself with his impersonation? Are we to like a pleasant rake, or coxcomb, on the stage, and give ourselves airs of aversion for the identical character, presented to us in actual life? or what would the performer have gained by divesting himself of the impersonation? Could the man Elliston have been essentially different from his part, even if he had avoided to reflect to us studiously, in private circles, the airy briskness, the forwardness, and 'scape-goat trickeries of his prototype?

"But there is something not natural in this everlasting *acting*; we want the real man."

Are you quite sure that it is not the man himself, whom you cannot, or will not see, under some adventitious trappings, which, nevertheless, sit not at all inconsistently upon him? What if it is the nature of some men to be highly artificial? The fault is least reprehensible in *players*. Cibber was his own Foppington, with almost as much wit as Vanburgh could add to it.

"My conceit of his person,"—it is Ben Jonson speaking of Lord Bacon,—"was never increased towards him by his *place* or *honours*. But I have, and do reverence him for the *greatness*, that was only proper to himself; in that he seemed to me ever one of the *greatest* men, that had been in many ages. In his adversity I ever prayed that Heaven would give him strength; for *greatness* he could not want."

The quality here commended was scarcely less conspicuous in the subject of these idle reminiscences than in my Lord Verulam. Those who have imagined that an unexpected elevation to the direction of a great London Theatre affected the consequence of Elliston, or at all changed his nature, knew not the essential *greatness* of the man whom they disparage. It was my fortune to encounter him near St. Dunstan's Church (which, with its punctual giants, is now no more than dust and a shadow), on the morning of his election to that high office. Grasping my hand with a look of significance, he only uttered,—"Have you heard the news?"—then, with another look following up the blow, he subjoined, "I am the future Manager of Drury Lane Theatre." —Breathless as he saw me, he stayed not for congratulation or reply, but mutely stalked away, leaving me to chew upon his new-blown dignities at leisure. In fact, nothing could be said to it. Expressive silence alone could muse his praise. This was in his *great* style.

But was he less *great*, (be witness, O ye Powers of Equanimity, that supported in the ruins of Carthage the consular exile, and more recently transmuted, for a more illustrious exile, the barren constableship of Elba into an image of Imperial France), when, in melancholy after-years, again, much near the same spot, I met him, when that sceptre had been wrested from his hand, and his dominion was curtailed to the petty managership, and part proprietorship, of the small Olympic, *his Elba*? He still played nightly upon the boards of Drury, but in parts, alas! allotted to him, not magnificently distributed by him. Waiving his great loss as nothing, and magnificently sinking the sense of fallen *material* grandeur

in the more liberal resentment of depreciations done to his more lofty *intellectual* pretensions, "Have you heard" (his customary exordium) —"have you heard," said he, "how they treat me? they put me in *comedy*." Thought I—but his finger on his lips forbade any verbal interruption—"where could they have put you better?" Then, after a pause—"Where I formerly played Romeo, I now play Mercutio," —and so again he stalked away, neither staying, nor caring for, responses.

O, it was a rich scene,—but Sir A—— C——, the best of story-tellers and surgeons, who mends a lame narrative almost as well as he sets a fracture, alone could do justice to it,—that I was a witness to, in the tarnished room (that had once been green) of that same little Olympic. There, after his deposition from Imperial Drury, he substituted a throne. That Olympic Hill was his "highest heaven;" himself "Jove in his chair." There he sat in state, while before him, on complaint of prompter, was brought for judgment—how shall I describe her?—one of those little tawdry things that flirt at the tails of choruses—a probationer for the town, in either of its senses—the pertest little drab—a dirty fringe and appendage of the lamps' smoke—who, it seems, on some disapprobation expressed by a "highly respectable" audience, — had precipitately quitted her station on the boards, and withdrawn her small talents in disgust.

"And how dare you," said her manager,—assuming a censorial severity, which would have crushed the confidence of a Vestris, and disarmed that beautiful Rebel herself of her professional caprices—I verily believe, he thought *her* standing before him—"how dare you, Madam, withdraw yourself, without a notice, from your theatrical duties?" "I was hissed, Sir." "And you have the presumption to decide upon the taste of the town?" "I don't know that, Sir, but I will never stand to be hissed," was the subjoinder of young Confidence—when gathering up his features into one significant mass of wonder, pity, and expostulatory indignation—in a lesson never to have been lost upon a creature less forward than she who stood before him—his words were these: "They have hissed *me*."

'Twas the identical argument *à fortiori*, which the son of Peleus uses to Lycaon trembling under his lance, to persuade him to take his destiny with a good grace. "I too am mortal." And it is to be believed that in both cases the rhetoric missed of its application, for want of a proper understanding with the faculties of the respective recipients.

"Quite an Opera pit," he said to me, as he was courteously conducting me over the benches of his Surrey Theatre, the last retreat, and recess, of his every-day waning grandeur.

Those who knew Elliston, will know the *manner* in which he pronounced the latter sentence of the few words I am about to record. One proud day to me he took his roast mutton with us in the Temple, to which I had superadded a preliminary haddock. After a rather plentiful partaking of the meagre banquet, not unrefreshed with the humbler sort of liquors, I made a sort of apology for the humility of the fare, observing that for my own part I never ate but one dish at dinner. "I too never eat but one thing at dinner,"—was his reply—then after a pause—"reckoning fish as nothing." The manner was all. It was as if by one peremptory sentence he had decreed the annihilation of all the savoury esculents, which the pleasant and nutritious-food-giving Ocean pours forth upon poor humans from her watery bosom. This was *greatness*, tempered with considerate *tenderness* to the feelings of his scanty but welcoming entertainer.

*Great* wert thou in thy life, Robert William Elliston! and *not lessened* in thy death, if report speak truly, which says that thou didst direct that thy mortal remains should repose under no inscription but one of pure *Latinity*. Classical was thy bringing up! and beautiful was the feeling on thy last bed, which, connecting the man with the boy, took thee back to thy latest exercise of imagination, to the days when, undreaming of Theatres and Managerships, thou wert a scholar, and an early ripe one, under the roofs builded by the munificent and pious Colet. For thee the Pauline Muses weep. In elegies, that shall silence this crude prose, they shall celebrate thy praise.

## THE OLD MARGATE HOY

I AM fond of passing my vacations (I believe I have said so before) at one or other of the Universities. Next to these my choice would fix me at some woody spot, such as the neighbourhood of Henley affords in abundance, on the banks of my beloved Thames. But somehow or other my cousin contrives to wheedle me, once in three or four seasons, to a watering-place. Old attachments cling to her in spite of experience. We have been dull at Worthing one summer, duller at Brighton another, dullest at Eastbourn a third, and are at this moment doing dreary penance at—Hastings !—and all because we were happy many years ago for a brief week at Margate. That was our first sea-side experiment, and many circumstances combined to make it the most agreeable holiday of my life. We had neither of us seen the sea, and we had never been from home so long together in company.

Can I forget thee, thou old Margate Hoy, with thy weather-beaten, sun-burnt captain, and his rough accommodations—ill exchanged for the foppery and fresh-water niceness of the modern steam-packet? To the winds and waves thou committedst thy goodly freightage, and didst ask no aid of magic fumes, and spells, and boiling caldrons. With the gales of heaven thou wentest swimmingly ; or, when it was their pleasure, stoodest still with sailor-like patience. Thy course was natural, not forced, as in a hot-bed ; nor didst thou go poisoning the breath of ocean with sulphureous smoke—a great sea chimera, chimneying and furnacing the deep ; or liker to that fire-god parching up Scamander.

Can I forget thy honest, yet slender crew, with their coy reluctant responses (yet to the suppression of anything like contempt) to the raw questions, which we of the great city would be ever and anon putting to them, as to the uses of this or that strange naval implement? 'Specially can I forget thee, thou happy medium, thou shade of refuge between us and them, conciliating interpreter of their skill to our simplicity, comfortable ambassador between sea and land !—whose sailor-trousers did not more convincingly assure thee to be an adopted denizen of the former, than thy white cap, and whiter apron over them, with thy neat-figured practice in thy culinary vocation, bespoke thee to have been of inland nurture heretofore—a master cook of Eastcheap ? How busily didst thou ply thy multifarious occupation, cook, mariner, attendant, chamberlain : here, there, like another Ariel, flaming at once about all parts of the deck, yet with kindlier ministrations—not to assist the tempest, but, as if touched with a kindred sense of our infirmities, to soothe the qualms which that untried motion might haply raise in our crude land-fancies. And when the o'er-washing billows drove us below deck (for it was far gone in October, and we had stiff and blowing weather), how did thy officious ministerings, still catering for our comfort, with cards, and cordials, and thy more cordial conversation, alleviate the closeness and the confinement of thy else (truth to say) not very savoury, nor very inviting, little cabin ?

With these additaments to boot, we had on board a fellow-passenger, whose discourse in verity might have beguiled a longer voyage than we meditated, and have made mirth and wonder abound as far as the Azores. He was a dark, Spanish-complexioned young man, remarkably handsome, with an officer-like assurance, and an insuppressible volubility of assertion. He was, in fact, the greatest liar I had met with then, or since. He was none of your hesitating, half story-tellers (a most painful description of mortals) who go on sounding your belief, and only giving you as much as they see you can swallow at a time—the nibbling pick-pockets of your patience—but one who committed downright, day-light depredations upon

his neighbour's faith. He did not stand shivering upon the brink, but was a hearty, thorough-paced liar, and plunged at once into the depths of your credulity. I partly believe, he made pretty sure of his company. Not many rich, not many wise, or learned, composed at that time the common stowage of a Margate packet. We were, I am afraid, a set of as unseasoned Londoners (let our enemies give it a worse name) as Aldermanbury, or Watling-street, at that time of day could have supplied. There might be an exception or two among us, but I scorn to make any invidious distinctions among such a jolly, companionable ship's company, as those were whom I sailed with. Something too must be conceded to the *Genius Loci*. Had the confident fellow told us half the legends on land, which he favoured us with on the other element, I flatter myself the good sense of most of us would have revolted. But we were in a new world, with everything unfamiliar about us, and the time and place disposed us to the reception of any prodigious marvel whatsoever. Time has obliterated from my memory much of his wild fablings; and the rest would appear but dull, as written, and to be read on shore. He had been Aide-de-camp (among other rare accidents and fortunes) to a Persian Prince, and at one blow had stricken off the head of the King of Carimania on horseback. He, of course, married the Prince's daughter. I forget what unlucky turn in the politics of that court, combining with the loss of his consort, was the reason of his quitting Persia; but, with the rapidity of a magician, he transported himself, along with his hearers, back to England, where we still found him in the confidence of great ladies. There was some story of a princess—Elizabeth, if I remember—having intrusted to his care an extraordinary casket of jewels, upon some extraordinary occasion—but, as I am not certain of the name or circumstance at this distance of time, I must leave it to the Royal daughters of England to settle the honour among themselves in private. I cannot call to mind half his pleasant wonders; but I perfectly remember, that in the course of his travels he had seen a phœnix; and he obligingly undeceived us of the vulgar error, that there is but one of that species at a time, assuring us that they were not uncommon in some parts of Upper Egypt. Hitherto he had found the most implicit listeners. His dreaming fancies had transported us beyond the "ignorant present." But when (still hardying more and more in his triumphs over our simplicity) he went on to affirm that he had actually sailed through the legs of the Colossus at Rhodes, it really became necessary to make a stand. And here I must do justice to the good sense and intrepidity of one of our party, a youth, that had hitherto been one of his most deferential auditors, who, from his recent reading, made bold to assure the gentleman, that there must be some mistake, as "the Colossus in question had been destroyed long since;" to whose opinion, delivered with all modesty, our hero was obliging enough to concede thus much, that "the figure was indeed a little damaged." This was the only opposition he met with, and it did not at all seem to stagger him, for he proceeded with his fables, which the same youth appeared to swallow with still more complacency than ever,—confirmed, as it were, by the extreme candour of that concession. With these prodigies he wheedled us on till we came in sight of the Reculvers, which one of our own company (having been the voyage before) immediately recognising, and pointing out to us, was considered by us as no ordinary seaman.

All this time sat upon the edge of the deck quite a different character. It was a lad, apparently very poor, very infirm, and very patient. His eye was ever on the sea, with a smile; and, if he caught now and then some snatches of these wild legends, it was by accident, and they seemed not to concern him. The waves to him whispered more pleasant stories. He was as one, being with us, but not of us. He heard the bell of dinner ring without stirring; and when some of us pulled out our private stores—our cold meat and our salads—he produced none, and seemed to want none. Only a solitary biscuit he had laid in; provision for the one or two days and nights, to which these vessels then were oftentimes obliged to prolong their voyage. Upon a nearer acquaintance with him, which he seemed neither to court nor decline, we learned that he was going to Margate, with the hope of being admitted into the Infirmary there for sea-bathing. His disease was a scrofula, which appeared to have eaten all over him. He

expressed great hopes of a cure; and when we asked him, whether he had any friends where he was going, he replied, "he *had* no friends."

These pleasant, and some mournful passages with the first sight of the sea, co-operating with youth, and a sense of holidays, and out-of-door adventure, to me that had been pent up in populous cities for many months before, —have left upon my mind the fragrance as of summer days gone by, bequeathing nothing but their remembrance for cold and wintry hours to chew upon.

Will it be thought a digression (it may spare some unwelcome comparisons), if I endeavour to account for the *dissatisfaction* which I have heard so many persons confess to have felt (as I did myself feel in part on this occasion), *at the sight of the sea for the first time?* I think the reason usually given—referring to the incapacity of actual objects for satisfying our preconceptions of them—scarcely goes deep enough into the question. Let the same person see a lion, an elephant, a mountain, for the first time in his life, and he shall perhaps feel himself a little mortified. The things do not fill up that space, which the idea of them seemed to take up in his mind. But they have still a correspondency to his first notion, and in time grow up to it, so as to produce a very similar impression: enlarging themselves (if I may say so) upon familiarity. But the sea remains a disappointment.—Is it not, that in *the latter* we had expected to behold (absurdly, I grant, but, I am afraid, by the law of imagination, unavoidably) not a definite object, as those wild beasts, or that mountain compassable by the eye, but *all the sea at once*, THE COMMENSURATE ANTAGONIST OF THE EARTH? I do not say we tell ourselves so much, but the craving of the mind is to be satisfied with nothing less. I will suppose the case of a young person of fifteen (as I then was) knowing nothing of the sea, but from description. He comes to it for the first time—all that he has been reading of it all his life, and *that* the most enthusiastic part of life,—all he has gathered from narratives of wandering seamen,—what he has gained from true voyages, and what he cherishes as credulously from romance and poetry,—crowding their images, and exacting strange tributes from expectation. —He thinks of the great deep, and of those who go down unto it; of its thousand isles, and of the vast continents it washes; of its receiving the mighty Plate, or Orellana, into its bosom, without disturbance, or sense of augmentation; of Biscay swells, and the mariner

> For many a day, and many a dreadful night,
> Incessant labouring round the stormy Cape;

of fatal rocks, and the "still-vexed Bermoothes;" of great whirlpools, and the water-spout; of sunken ships, and sumless treasures swallowed up in the unrestoring depths; of fishes and quaint monsters, to which all that is terrible on earth—

> Be but as buggs to frighten babes withal,
> Compared with the creatures in the sea's entral;

of naked savages, and Juan Fernandez; of pearls, and shells; of coral beds, and of enchanted isles; of mermaids' grots—

I do not assert that in sober earnest he expects to be shown all these wonders at once, but he is under the tyranny of a mighty faculty, which haunts him with confused hints and shadows of all these; and when the actual object opens first upon him, seen (in tame weather, too, most likely) from our unromantic coasts—a speck, a slip of sea-water, as it shows to him—what can it prove but a very unsatisfying and even diminutive entertainment? Or if he has come to it from the mouth of a river, was it much more than the river widening? and, even out of sight of land, what had he but a flat watery horizon about him, nothing comparable to the vast o'er-curtaining sky, his familiar object, seen daily without dread or amazement?—Who, in similar circumstances, has not been tempted to exclaim with Charoba, in the poem of Gebir,

> Is this the mighty ocean? is this *all*?

I love town, or country; but this detestable Cinque Port is neither. I hate these scrubbed shoots, thrusting out their starved foliage from between the horrid fissures of dusty innutritious rocks; which the amateur calls "verdure to the edge of the sea." I require woods, and they show me stunted coppices. I cry out for the water-brooks, and pant for fresh streams, and inland murmurs. I cannot stand all day on the naked beach, watching the capricious hues of the sea, shifting like the colours of a

dying mullet. I am tired of looking out at the windows of this island-prison. I would fain retire into the interior of my cage. While I gaze upon the sea, I want to be on it, over it, across it. It binds me in with chains, as of iron. My thoughts are abroad. I should not so feel in Staffordshire. There is no home for me here. There is no sense of home at Hastings. It is a place of fugitive resort, an heterogeneous assemblage of sea-mews and stock-brokers, Amphitrites of the town, and misses that coquet with the Ocean. If it were what it was in its primitive shape, and what it ought to have remained, a fair, honest fishing-town, and no more, it were something—with a few straggling fishermen's huts scattered about, artless as its cliffs, and with their materials filched from them, it were something. I could abide to dwell with Meschek; to assort with fisher-swains, and smugglers. There are, or I dream there are, many of this latter occupation here. Their faces become the place. I like a smuggler. He is the only honest thief. He robs nothing but the revenue,—an abstraction I never greatly cared about. I could go out with them in their mackarel boats, or about their less ostensible business, with some satisfaction. I can even tolerate those poor victims to monotony, who from day to day pace along the beach, in endless progress and recurrence, to watch their illicit countrymen—townsfolk or brethren perchance—whistling to the sheathing and unsheathing of their cutlasses (their only solace), who under the mild name of preventive service, keep up a legitimated civil warfare in the deplorable absence of a foreign one, to show their detestation of run hollands, and zeal for Old England. But it is the visitants from town, that come here to *say* that they have been here, with no more relish of the sea than a pond-perch or a dace might be supposed to have, that are my aversion. I feel like a foolish dace in these regions, and have as little toleration for myself here, as for them. What can they want here? if they had a true relish of the ocean, why have they brought all this land luggage with them? or why pitch their civilised tents in the desert? What mean these scanty book-rooms—marine libraries as they entitle them—if the sea were, as they would have us believe, a book "to read strange matter in?" what are their foolish concert-rooms, if they come, as they would fain be thought to do, to listen to the music of the waves? All is false and hollow pretension. They come, because it is the fashion, and to spoil the nature of the place. They are, mostly, as I have said, stock-brokers; but I have watched the better sort of them—now and then, an honest citizen (of the old stamp), in the simplicity of his heart, shall bring down his wife and daughters, to taste the sea breezes. I always know the date of their arrival. It is easy to see it in their countenance. A day or two they go wandering on the shingles, picking up cockle-shells, and thinking them great things; but, in a poor week, imagination slackens: they begin to discover that cockles produce no pearls, and then—O then!—if I could interpret for the pretty creatures (I know they have not the courage to confess it themselves), how gladly would they exchange their sea-side rambles for a Sunday walk on the green-sward of their accustomed Twickenham meadows!

I would ask of one of these sea-charmed emigrants, who think they truly love the sea, with its wild usages, what would their feelings be, if some of the unsophisticated aborigines of this place, encouraged by their courteous questionings here, should venture, on the faith of such assured sympathy between them, to return the visit, and come up to see—London. I must imagine them with their fishing-tackle on their back, as we carry our town necessaries. What a sensation would it cause in Lothbury? What vehement laughter would it not excite among

The daughters of Cheapside, and wives of Lombard-street!

I am sure that no town-bred or inland-born subjects can feel their true and natural nourishment at these sea-places. Nature, where she does not mean us for mariners and vagabonds, bids us stay at home. The salt foam seems to nourish a spleen. I am not half so good-natured as by the milder waters of my natural river. I would exchange these sea-gulls for swans, and send a swallow for ever about the banks of Thamesis.

## THE CONVALESCENT.

A PRETTY severe fit of indisposition which, under the name of a nervous fever, has made a prisoner of me for some weeks past, and is but slowly leaving me, has reduced me to an incapacity of reflecting upon any topic foreign to itself. Expect no healthy conclusions from me this month, reader; I can offer you only sick men's dreams.

And truly the whole state of sickness is such; for what else is it but a magnificent dream for a man to lie a-bed, and draw daylight curtains about him; and, shutting out the sun, to induce a total oblivion of all the works which are going on under it? To become insensible to all the operations of life, except the beatings of one feeble pulse?

If there be a regal solitude, it is a sick bed. How the patient lords it there; what caprices he acts without control! how king-like he sways his pillow—tumbling, and tossing, and shifting, and lowering, and thumping, and flatting, and moulding it, to the ever-varying requisitions of his throbbing temples.

He changes *sides* oftener than a politician. Now he lies full length, then half-length, obliquely, transversely, head and feet quite across the bed; and none accuses him of tergiversation. Within the four curtains he is absolute. They are his Mare Clausum.

How sickness enlarges the dimensions of a man's self to himself! he is his own exclusive object. Supreme selfishness is inculcated upon him as his only duty. 'Tis the Two Tables of the Law to him. He has nothing to think of but how to get well. What passes out of doors, or within them, so he hear not the jarring of them, affects him not.

A little while ago he was greatly concerned in the event of a lawsuit, which was to be the making or the marring of his dearest friend. He was to be seen trudging about upon this man's errand to fifty quarters of the town at once, jogging this witness, refreshing that solicitor. The cause was to come on yesterday. He is absolutely as indifferent to the decision, as if it were a question to be tried at Pekin. Peradventure from some whispering, going on about the house, not intended for his hearing, he picks up enough to make him understand, that things went cross-grained in the Court yesterday, and his friend is ruined. But the word "friend," and the word "ruin," disturb him no more than so much jargon. He is not to think of anything but how to get better.

What a world of foreign cares are merged in that absorbing consideration!

He has put on the strong armour of sickness, he is wrapped in the callous hide of suffering; he keeps his sympathy, like some curious vintage, under trusty lock and key, for his own use only.

He lies pitying himself, honing and moaning to himself; he yearneth over himself; his bowels are even melted within him, to think what he suffers; he is not ashamed to weep over himself.

He is for ever plotting how to do some good to himself; studying little stratagems and artificial alleviations.

He makes the most of himself; dividing himself, by an allowable fiction, into as many distinct individuals, as he hath sore and sorrowing members. Sometimes he meditates—as of a thing apart from him—upon his poor aching head, and that dull pain which, dozing or waking, lay in it all the past night like a log, or palpable substance of pain, not to be removed without opening the very skull, as it seemed, to take it thence. Or he pities his long, clammy, attenuated fingers. He compassionates himself all over; and his bed is a very discipline of humanity, and tender heart.

He is his own sympathiser; and instinctively feels that none can so well perform that office for him. He cares for few spectators to his

tragedy. Only that punctual face of the old nurse pleases him, that announces his broths and his cordials. He likes it because it is so unmoved, and because he can pour forth his feverish ejaculations before it as unreservedly as to his bed-post.

To the world's business he is dead. He understands not what the callings and occupations of mortals are ; only he has a glimmering conceit of some such thing, when the doctor makes his daily call : and even in the lines on that busy face he reads no multiplicity of patients, but solely conceives of himself as *the sick man*. To what other uneasy couch the good man is hastening, when he slips out of his chamber, folding up his thin douceur so carefully, for fear of rustling—is no speculation which he can at present entertain. He thinks only of the regular return of the same phenomenon at the same hour to-morrow.

Household rumours touch him not. Some faint murmur, indicative of life going on within the house, soothes him, while he knows not distinctly what it is. He is not to know anything, not to think of anything. Servants gliding up or down the distant staircase, treading as upon velvet, gently keep his ear awake, so long as he troubles not himself further than with some feeble guess at their errands. Exacter knowledge would be a burthen to him : he can just endure the pressure of conjecture. He opens his eye faintly at the dull stroke of the muffled knocker, and closes it again without asking "Who was it?" He is flattered by a general notion that inquiries are making after him, but he cares not to know the name of the inquirer. In the general stillness, and awful hush of the house, he lies in state, and feels his sovereignty.

To be sick is to enjoy monarchal prerogatives. Compare the silent tread, and quiet ministry, almost by the eye only, with which he is served —with the careless demeanour, the unceremonious goings in and out (slapping of doors, or leaving them open) of the very same attendants, when he is getting a little better—and you will confess, that from the bed of sickness (throne let me rather call it) to the elbow-chair of convalescence, is a fall from dignity, amounting to a deposition.

How convalescence shrinks a man back to his pristine stature ! where is now the space, which he occupied so lately, in his own, in the family's eye ?

The scene of his regalities, his sick room, which was his presence chamber, where he lay and acted his despotic fancies—how is it reduced to a common bed-room ! The trimness of the very bed has something petty and unmeaning about it. It is *made* every day. How unlike to that wavy, many-furrowed, oceanic surface, which it presented so short a time since, when to *make* it was a service not to be thought of at oftener than three or four day revolutions, when the patient was with pain and grief to be lifted for a little while out of it, to submit to the encroachments of unwelcome neatness, and decencies which his shaken frame deprecated ; then to be lifted into it again, for another three or four days' respite, to flounder it out of shape again, while every fresh furrow was an historical record of some shifting posture, some uneasy turning, some seeking for a little ease ; and the shrunken skin scarce told a truer story than the crumpled coverlid.

Hushed are those mysterious sighs—those groans—so much more awful, while we knew not from what caverns of vast hidden suffering they proceeded. The Lernean pangs are quenched. The riddle of sickness is solved ; and Philoctetes is become an ordinary personage.

Perhaps some relic of the sick man's dream of greatness survives in the still lingering visitations of the medical attendant. But how is he, too, changed with everything else ! Can this be he—this man of news—of chat—of anecdote—of everything but physic—can this be he, who so lately came between the patient and his cruel enemy, as on some solemn embassy from Nature, erecting herself into a high mediating party ?—Pshaw ! 'tis some old woman.

Farewell with him all that made sickness pompous—the spell that hushed the household —the desert-like stillness, felt throughout its inmost chambers—the mute attendance—the inquiry by looks—the still softer delicacies of self-attention—the sole and single eye of distemper alonely fixed upon itself—world-thoughts excluded—the man a world unto himself—his own theatre—

What a speck is he dwindled into !

In this flat swamp of convalescence, left by the ebb of sickness, yet far enough from the terra firma of established health, your note, dear Editor, reached me, requesting—an article. In Articulo Mortis, thought I; but it is something hard—and the quibble, wretched as it was, relieved me. The summons, unseasonable as it appeared, seemed to link me on again to the petty businesses of life, which I had lost sight of; a gentle call to activity, however trivial; a wholesome weaning from that preposterous dream of self-absorption—the puffy state of sickness—in which I confess to have lain so long, insensible to the magazines and monarchies, of the world alike; to its laws, and to its literature. The hypochondriac flatus is subsiding; the acres, which in imagination I had spread over—for the sick man swells in the sole contemplation of his single sufferings, till he becomes a Tityus to himself—are wasting to a span; and for the giant of self-importance, which I was so lately, you have me once again in my natural pretensions—the lean and meagre figure of your insignificant Essayist.

## SANITY OF TRUE GENIUS.

So far from the position holding true, that great wit (or genius, in our modern way of speaking) has a necessary alliance with insanity, the greatest wits, on the contrary, will ever be found to be the sanest writers. It is impossible for the mind to conceive of a mad Shakspeare. The greatness of wit, by which the poetic talent is here chiefly to be understood, manifests itself in the admirable balance of all the faculties. Madness is the disproportionate straining or excess of any one of them. "So strong a wit," says Cowley, speaking of a poetical friend,

> "—— did Nature to him frame,
> As all things but his judgment overcame;
> His judgment like the heavenly moon did show,
> Tempering that mighty sea below."

The ground of the mistake is, that men, finding in the raptures of the higher poetry a condition of exaltation, to which they have no parallel in their own experience, besides the spurious resemblance of it in dreams and fevers, impute a state of dreaminess and fever to the poet. But the true poet dreams being awake. He is not possessed by his subject, but has dominion over it. In the groves of Eden he walks familiar as in his native paths. He ascends the empyrean heaven, and is not intoxicated. He treads the burning marl without dismay; he wins his flight without self-loss through realms of chaos "and old night." Or if, abandoning himself to that severer chaos of a "human mind untuned," he is content awhile to be mad with Lear, or to hate mankind (a sort of madness) with Timon, neither is that madness, nor this misanthropy, so unchecked, but that,—never letting the reins of reason wholly go, while most he seems to do so,—he has his better genius still whispering at his ear, with the good servant Kent suggesting saner counsels, or with the honest steward Flavius recommending kindlier resolutions. Where he seems most to recede from humanity, he will be found the truest to it. From beyond the scope of Nature if he summon possible existences, he subjugates them to the law of her consistency. He is beautifully loyal to that sovereign directress, even when he appears most to betray and desert her. His ideal tribes submit to policy; his very monsters are tamed to his hand, even as that wild sea-brood, shepherded by Proteus. He tames, and he clothes them with attributes of flesh and blood, till they wonder at themselves, like Indian Islanders forced to submit to European vesture. Caliban, the Witches, are as true to the laws of their own nature (ours with a difference), as Othello, Hamlet, and Macbeth. Herein the great and the little wits are differenced; that if the latter wander ever so little from nature or actual existence, they lose themselves, and their readers. Their phantoms are lawless; their visions nightmares. They do not create, which implies

shaping and consistency. Their imaginations are not active—for to be active is to call something into act and form—but passive, as men in sick dreams. For the super-natural, or something super-added to what we know of nature, they give you the plainly non-natural. And if this were all, and that these mental hallucinations were discoverable only in the treatment of subjects out of nature, or transcending it, the judgment might with some plea be pardoned if it ran riot, and a little wantonised: but even in the describing of real and every-day life, that which is before their eyes, one of these lesser wits shall more deviate from nature—show more of that inconsequence, which has a natural alliance with frenzy,—than a great genius in his "maddest fits," as Withers somewhere calls them. We appeal to any one that is acquainted with the common run of Lane's novels,—as they existed some twenty or thirty years back,—those scanty intellectual viands of the whole female reading public, till a happier genius arose, and expelled for ever the innutritious phantoms,—whether he has not found his brain more "betossed," his memory more puzzled, his sense of when and where more confounded, among the improbable events, the incoherent incidents, the inconsistent characters, or no-characters, of some third-rate love-intrigue—where the persons shall be a Lord Glendamour and a Miss Rivers, and the scene only alternate between Bath and Bond-street—a more bewildering dreaminess induced upon him, than he has felt wandering over all the fairy grounds of Spenser. In the productions we refer to, nothing but names and places is familiar; the persons are neither of this world nor of any other conceivable one; an endless string of activities without purpose, of purposes destitute of motive:—we meet phantoms in our known walks; *fantasques* only christened In the poet we have names which announce fiction; and we have absolutely no place at all, for the things and persons of the Fairy Queen prate not of their "whereabout." But in their inner nature, and the law of their speech and actions, we are at home and upon acquainted ground. The one turns life into a dream; the other to the wildest dreams gives the sobrieties of every-day occurrences. By what subtle art of tracing the mental processes it is effected, we are not philosophers enough to explain, but in that wonderful episode of the cave of Mammon, in which the Money God appears first in the lowest form of a miser, is then a worker of metals, and becomes the god of all the treasures of the world; and has a daughter, Ambition, before whom all the world kneels for favours—with the Hesperian fruit, the waters of Tantalus, with Pilate washing his hands vainly, but not impertinently, in the same stream—that we should be at one moment in the cave of an old hoarder of treasures, at the next at the forge of the Cyclops, in a palace and yet in hell, all at once, with the shifting mutations of the most rambling dream, and our judgment yet all the time awake, and neither able nor willing to detect the fallacy,—is a proof of that hidden sanity which still guides the poet in the widest seeming-aberrations.

It is not enough to say that the whole episode is a copy of the mind's conceptions in sleep; it is, in some sort—but what a copy! Let the most romantic of us, that has been entertained all night with the spectacle of some wild and magnificent vision, recombine it in the morning, and try it by his waking judgemnt. That which appeared so shifting, and yet so coherent, while that faculty was passive, when it comes under cool examination shall appear so reasonless and so unlinked, that we are ashamed to have been so deluded; and to have taken, though but in sleep, a monster for a god. But the transitions in this episode are every whit as violent as in the most extravagant dream, and yet the waking judgment ratifies them.

## CAPTAIN JACKSON.

Among the deaths in our obituary for this month, I observe with concern "At his cottage on the Bath road, Captain Jackson." The name and attribution are common enough; but a feeling like reproach persuades me, that this could have been no other in fact than my dear old friend, who some five-and-twenty years ago rented a tenement, which he was pleased to dignify with the appellation here used, about a mile from Westbourn Green. Alack, how good men, and the good turns they do us, slide out of memory, and are recalled but by the surprise of some such sad memento as that which now lies before us!

He whom I mean was a retired half-pay officer, with a wife and two grown-up daughters, whom he maintained with the port and notions of gentlewomen upon that slender professional allowance. Comely girls they were too.

And was I in danger of forgetting this man? —his cheerful suppers—the noble tone of hospitality, when first you set your foot in *the cottage*—the anxious ministerings about you, where little or nothing (God knows) was to be ministered.—Althea's horn in a poor platter—the power of self-enchantment, by which, in his magnificent wishes to entertain you, he multiplied his means to bounties.

You saw with your bodily eyes indeed what seemed a bare scrag—cold savings from the foregone meal—remnant hardly sufficient to send a mendicant from the door contented. But in the copious will—the revelling imagination of your host—the "mind, the mind, Master Shallow," whole beeves were spread before you—hecatombs—no end appeared to the profusion.

It was the widow's cruse—the loaves and fishes; carving could not lessen, nor helping diminish it—the stamina were left—the elemental bone still flourished, divested of its accidents.

"Let us live while we can," methinks I hear the open-handed creature exclaim; "while we have, let us not want," "here is plenty left;" "want for nothing"—with many more such hospitable sayings, the spurs of appetite, and old concomitants of smoking boards, and feast-oppressed chargers. Then sliding a slender ratio of Single Gloucester upon his wife's plate, or the daughters', he would convey the remanent rind into his own, with a merry quirk of "the nearer the bone," &c., and declaring that he universally preferred the outside. For we had our table distinctions, you are to know, and some of us in a manner sate above the salt. None but his guest or guests dreamed of tasting flesh luxuries at night, the fragments were *verè hospitibus sacra*. But of one thing or another there was always enough, and leavings: only he would sometimes finish the remainder crust, to show that he wished no savings.

Wine we had none; nor, except on very rare occasions, spirits; but the sensation of wine was there. Some thin kind of ale I remember—"British beverage," he would say! "Push about, my boys;" "Drink to your sweethearts, girls." At every meagre draught a toast must ensue, or a song. All the forms of good liquor were there, with none of the effects wanting. Shut your eyes, and you would swear a capacious bowl of punch was foaming in the centre, with beams of generous Port or Madeira radiating to it from each of the table corners. You got flustered, without knowing whence; tipsy upon words; and reeled under the potency of his unperforming Bacchanalian encouragements.

We had our songs—"Why, Soldiers, why"—and the "British Grenadiers"—in which last we were all obliged to bear chorus. Both the daughters sang. Their proficiency was a nightly theme—the masters he had given them—the "no-expense" which he spared to accomplish them in a science "so necessary to young

women." But then — they could not sing "without the instrument."

Sacred, and, by me, never-to-be-violated, secrets of Poverty! Should I disclose your honest aims at grandeur, your makeshift efforts of magnificence? Sleep, sleep, with all thy broken keys, if one of the bunch be extant; thrummed by a thousand ancestral thumbs; dear, cracked spinnet of dearer Louisa! Without mention of mine, be dumb, thou thin accompanier of her thinner warble! A veil be spread over the dear delighted face of the well-deluded father, who now haply listening to cherubic notes, scarce feels sincerer pleasure than when she awakened thy time-shaken chords responsive to the twitterings of that slender image of a voice.

We were not without our literary talk either. It did not extend far, but as far as it went, it was good. It was bottomed well; had good grounds to go upon. In *the cottage* was a room, which tradition authenticated to have been the same in which Glover, in his occasional retirements, had penned the greater part of his Leonidas. This circumstance was nightly quoted, though none of the present inmates, that I could discover, appeared ever to have met with the poem in question. But that was no matter. Glover had written there, and the anecdote was pressed into the account of the family importance. It diffused a learned air through the apartment, the little side casement of which (the poet's study window), opening upon a superb view as far as the pretty spire of Harrow, over domains and patrimonial acres, not a rood nor square yard whereof our host could call his own, yet gave occasion to an immoderate expansion of—vanity shall I call it?—in his bosom, as he showed them in a glowing summer evening. It was all his, he took it all in, and communicated rich portions of it to his guests. It was a part of his largess, his hospitality; it was going over his grounds; he was lord for the time of showing them, and you the implicit lookers-up to his magnificence.

He was a juggler, who threw mists before your eyes—you had no time to detect his fallacies. He would say, "Hand me the *silver* sugar tongs;" and before you could discover it was a single spoon, and that *plated*, he would disturb and captivate your imagination by a misnomer of "the urn" for a tea-kettle; or by calling a homely bench a sofa. Rich men direct you to their furniture, poor ones divert you from it; he neither did one nor the other, but by simply assuming that everything was handsome about him, you were positively at a demur what you did, or did not see, at *the cottage*. With nothing to live on, he seemed to live on everything. He had a stock of wealth in his mind; not that which is properly termed *Content*, for in truth he was not to be *contained* at all, but overflowed all bounds by the force of a magnificent self-delusion.

Enthusiasm is catching; and even his wife, a sober native of North Britain, who generally saw things more as they were, was not proof against the continual collision of his credulity. Her daughters were rational and discreet young women; in the main, perhaps, not insensible to their true circumstances. I have seen them assume a thoughtful air at times. But such was the preponderating opulence of his fancy, that I am persuaded, not for any half hour together did they ever look their own prospects fairly in the face. There was no resisting the vortex of his temperament. His riotous imagination conjured up handsome settlements before their eyes, which kept them up in the eye of the world too, and seem at last to have realised themselves; for they both have married since, I am told, more than respectably.

It is long since, and my memory waxes dim on some subjects, or I should wish to convey some notion of the manner in which the pleasant creature described the circumstances of his own wedding-day. I faintly remember something of a chaise-and-four, in which he made his entry into Glasgow on that morning to fetch the bride home, or carry her thither, I forget which. It so completely made out the stanza of the old ballad—

> When we came down through Glasgow town,
> We were a comely sight to see;
> My love was clad in black velvet,
> And I myself in cramasie.

I suppose it was the only occasion upon which his own actual splendour at all corresponded with the world's notions on that subject. In homely cart, or travelling caravan, by what ever humble vehicle they chanced to be trans-

ported in less prosperous days, the ride through Glasgow came back upon his fancy, not as a humiliating contrast, but as a fair occasion for reverting to that one day's state. It seemed an "equipage etern" from which no power of fate or fortune, once mounted, had power thereafter to dislodge him.

There is some merit in putting a handsome face upon indigent circumstances. To bully and swagger away the sense of them before strangers, may not be always discommendable Tibbs, and Bobadil, even when detected, have more of our admiration than contempt. But for a man to put the cheat upon himself; to play the Bobadil at home; and, steeped in poverty up to the lips, to fancy himself all the while chin-deep in riches, is a strain of constitutional philosophy, and a mastery over fortune, which was reserved for my old friend Captain Jackson.

## THE SUPERANNUATED MAN.

Sera tamen respexit
Libertas. VIRGIL.

A Clerk I was in London gay.
O'KEEFE.

If peradventure, Reader, it has been thy lot to waste the golden years of thy life—thy shining youth—in the irksome confinement of an office; to have thy prison days prolonged through middle age down to decrepitude and silver hairs, without hope of release or respite; to have lived to forget that there are such things as holidays, or to remember them but as the prerogatives of childhood; then, and then only, will you be able to appreciate my deliverance.

It is now six-and-thirty years since I took my seat at the desk in Mincing-lane. Melancholy was the transition at fourteen from the abundant playtime, and the frequently-intervening vacations of school days, to the eight, nine, and sometimes ten hours' a-day attendance at a counting-house. But time partially reconciles us to anything. I gradually became content—doggedly contented, as wild animals in cages.

It is true I had my Sundays to myself; but Sundays, admirable as the institution of them is for purposes of worship, are for that very reason the very worst adapted for days of unbending and recreation. In particular, there is a gloom for me attendant upon a city Sunday, a weight in the air. I miss the cheerful cries of London, the music, and the ballad-singers—the buzz and stirring murmur of the streets. Those eternal bells depress me. The closed shops repel me. Prints, pictures, all the glittering and endless succession of knacks and gewgaws, and ostentatiously displayed wares of tradesmen, which make a week-day saunter through the less busy parts of the metropolis so delightful—are shut out. No book-stalls deliciously to idle over—No busy faces to recreate the idle man who contemplates them ever passing by—the very face of business a charm by contrast to his temporary relaxation from it. Nothing to be seen but unhappy countenances—or half-happy at best—of emancipated 'prentices and little tradesfolks, with here and there a servant-maid that has got leave to go out, who, slaving all the week, with the habit has lost almost the capacity of enjoying a free hour; and livelily expressing the hollowness of a day's pleasuring. The very strollers in the fields on that day look anything but comfortable.

But besides Sundays I had a day at Easter, and a day at Christmas, with a full week in the summer to go and air myself in my native fields of Hertfordshire. This last was a great indulgence; and the prospect of its recurrence, I believe, alone kept me up through the year, and made my durance tolerable. But when the week came round, did the glittering phantom of the distance keep touch with me?

or rather was it not a series of seven uneasy days, spent in restless pursuit of pleasure, and a wearisome anxiety to find out how to make the most of them? Where was the quiet, where the promised rest? Before I had a taste of it, it was vanished. I was at the desk again, counting upon the fifty-one tedious weeks that must intervene before such another snatch would come. Still the prospect of its coming threw something of an illumination upon the darker side of my captivity. Without it, as I have said, I could scarcely have sustained my thraldom.

Independently of the rigours of attendance, I have ever been haunted with a sense (perhaps a mere caprice) of incapacity for business. This, during my latter years, had increased to such a degree, that it was visible in all the lines of my countenance. My health and my good spirits flagged. I had perpetually a dread of some crisis, to which I should be found unequal. Besides my daylight servitude, I served over again all night in my sleep, and would awake with terrors of imaginary false entries, errors in my accounts, and the like. I was fifty years of age, and no prospect of emancipation presented itself. I had grown to my desk, as it were; and the wood had entered into my soul.

My fellows in the office would sometimes rally me upon the trouble legible in my countenance; but I did not know that it had raised the suspicions of any of my employers, when, on the 5th of last month, a day ever to be remembered by me, L——, the junior partner in the firm, calling me on one side, directly taxed me with my bad looks, and frankly inquired the cause of them. So taxed, I honestly made confession of my infirmity, and added that I was afraid I should eventually be obliged to resign his service. He spoke some words of course to hearten me, and there the matter rested. A whole week I remained labouring under the impression that I had acted imprudently in my disclosure; that I had foolishly given a handle against myself, and had been anticipating my own dismissal. A week passed in this manner, the most anxious one, I verily believe, in my whole life, when on the evening of the 12th of April, just as I was about quitting my desk to go home (it might be about eight o'clock) I received an awful summons to attend the presence of the whole assembled firm in the formidable back parlour. I thought now my time is surely come, I have done for myself, I am going to be told that they have no longer occasion for me. L——, I could see, smiled at the terror I was in, which was a little relief to me,—when to my utter astonishment B——, the eldest partner, began a formal harangue to me on the length of my services, my very meritorious conduct during the whole of the time (the deuce, thought I, how did he find out that? I protest I never had the confidence to think as much). He went on to descant on the expediency of retiring at a certain time of life (how my heart panted!), and asking me a few questions as to the amount of my own property, of which I have a little, ended with a proposal, to which his three partners nodded a grave assent, that I should accept from the house, which I had served so well, a pension for life to the amount of two-thirds of my accustomed salary—a magnificent offer! I do not know what I answered between surprise and gratitude, but it was understood that I accepted their proposal, and I was told that I was free from that hour to leave their service. I stammered out a bow, and at just ten minutes after eight I went home—for ever. This noble benefit—gratitude forbids me to conceal their names—I owe to the kindness of the most munificent firm in the world—the house of Boldero, Merryweather, Bosanquet, and Lacy.

*Esto perpetua!*

For the first day or two I felt stunned, overwhelmed. I could only apprehend my felicity; I was too confused to taste it sincerely. I wandered about, thinking I was happy, and knowing that I was not. I was in the condition of a prisoner in the old Bastile, suddenly let loose after a forty years' confinement. I could scarce trust myself with myself. It was like passing out of Time into Eternity—for it is a sort of Eternity for a man to have his Time all to himself. It seemed to me that I had more time on my hands than I could ever manage. From a poor man, poor in Time, I was suddenly lifted up into a vast revenue; I could see no end of my possessions; I wanted some steward, or judicious bailiff, to manage my estates in Time for me. And here let me caution persons grown old in active business, not lightly, nor without weighing their own

resources, to forego their customary employment all at once, for there may be danger in it. I feel it by myself, but I know that my resources are sufficient; and now that those first giddy raptures have subsided, I have a quiet home-feeling of the blessedness of my condition. I am in no hurry. Having all holidays, I am as though I had none. If Time hung heavy upon me, I could walk it away; but I do *not* walk all day long, as I used to do in those old transient holidays, thirty miles a day, to make the most of them. If Time were troublesome, I could read it away; but I do *not* read in that violent measure, with which, having no Time my own but candlelight Time, I used to weary out my head and eyesight in by-gone winters. I walk, read, or scribble (as now), just when the fit seizes me. I no longer hunt after pleasure; I let it come to me. I am like the man

> —— that's born, and has his years come to him,
> In some green desert.

"Years!" you will say; "what is this superannuated simpleton calculating upon? He has already told us he is past fifty."

I have indeed lived nominally fifty years, but deduct out of them the hours which I have lived to other people, and not to myself, and you will find me still a young fellow. For *that* is the only true Time, which a man can properly call his own, that which he has all to himself; the rest, though in some sense he may be said to live it, is other people's Time, not his. The remnant of my poor days, long or short, is at least multiplied for me threefold. My ten next years, if I stretch so far, will be as long as any preceding thirty. 'Tis a fair rule-of-three sum.

Among the strange fantasies which beset me at the commencement of my freedom, and of which all traces are not yet gone, one was, that a vast tract of time had intervened since I quitted the Counting House. I could not conceive of it as an affair of yesterday. The partners, and the clerks with whom I had for so many years, and for so many hours in each day of the year, been closely associated—being suddenly removed from them—they seemed as dead to me. There is a fine passage, which may serve to illustrate this fancy, in a Tragedy by Sir Robert Howard, speaking of a friend's death:—

> ———'Twas but just now he went away;
> I have not since had time to shed a tear;
> And yet the distance does the same appear
> As if he had been a thousand years from me.
> Time takes no measure in Eternity.

To dissipate this awkward feeling, I have been fain to go among them once or twice since; to visit my old desk-fellows—my co-brethren of the quill—that I had left below in the state militant. Not all the kindness with which they received me could quite restore to me that pleasant familiarity, which I had heretofore enjoyed among them. We cracked some of our old jokes, but methought they went off but faintly. My old desk; the peg where I hung my hat, were appropriated to another. I knew it must be, but I could not take it kindly. D——l take me, if I did not feel some remorse—beast, if I had not—at quitting my old compeers, the faithful partners of my toils for six-and-thirty years, that smoothed for me with their jokes and conundrums the ruggedness of my professional road. Had it been so rugged then, after all? or was I a coward simply? Well, it is too late to repent; and I also know that these suggestions are a common fallacy of the mind on such occasions. But my heart smote me. I had violently broken the bands betwixt us. It was at least not courteous. I shall be some time before I get quite reconciled to the separation. Farewell, old cronies, yet not for long, for again and again I will come among ye, if I shall have your leave. Farewell, Ch——, dry, sarcastic, and friendly! Do——, mild, slow to move, and gentlemanly! Pl——, officious to do, and to volunteer, good services!—and thou, thou dreary pile, fit mansion for a Gresham or a Whittington of old, stately house of Merchants; with thy labyrinthine passages, and light-excluding, pent-up offices, where candles for one-half the year supplied the place of the sun's light; unhealthy contributor to my weal, stern fosterer of my living, farewell! In thee remain, and not in the obscure collection of some wandering bookseller, my "works!" There let them rest, as I do from my labours, piled on thy massy shelves, more MSS. in folio than ever Aquinas left, and full as useful! My mantle I bequeath among ye.

A fortnight has passed since the date of my first communication. At that period I was approaching to tranquillity, but had not reached it. I boasted of a calm indeed, but it was comparative only. Something of the first flutter was left; an unsettling sense of novelty; the dazzle to weak eyes of unaccustomed light. I missed my old chains, forsooth, as if they had been some necessary part of my apparel. I was a poor Carthusian, from strict cellular discipline suddenly by some revolution returned upon the world. I am now as if I had never been other than my own master. It is natural to me to go where I please, to do what I please. I find myself at eleven o'clock in the day in Bond-street, and it seems to me that I have been sauntering there at that very hour for years past. I digress into Soho, to explore a book-stall. Methinks I have been thirty years a collector. There is nothing strange nor new in it. I find myself before a fine picture in the morning. Was it ever otherwise? What is become of Fish-street Hill? Where is Fenchurch-street? Stones of old Mincing-lane, which I have worn with my daily pilgrimage for six-and-thirty years, to the footsteps of what toil-worn clerk are your everlasting flints now vocal? I indent the gayer flags of Pall Mall. It is 'Change time, and I am strangely among the Elgin marbles. It was no hyperbole when I ventured to compare the change in my condition to a passing into another world. Time stands still in a manner to me. I have lost all distinction of season. I do not know the day of the week or of the month. Each day used to be individually felt by me in its reference to the foreign post days; in its distance from, or propinquity to, the next Sunday. I had my Wednesday feelings, my Saturday nights' sensations. The genius of each day was upon me distinctly during the whole of it, affecting my appetite, spirits, &c. The phantom of the next day, with the dreary five to follow, sate as a load upon my poor Sabbath recreations. What charm has washed that Ethiop white? What is gone of Black Monday? All days are the same. Sunday itself—that unfortunate failure of a holiday, as it too often proved, what with my sense of its fugitiveness, and over-care to get the greatest quantity of pleasure out of it—is melted down into a week day. I can spare to go to church now, without grudging the huge cantle which it used to seem to cut out of the holiday. I have Time for everything. I can visit a sick friend. I can interrupt the man of much occupation when he is busiest. I can insult over him with an invitation to take a day's pleasure with me to Windsor this fine May-morning. It is Lucretian pleasure to behold the poor drudges, whom I have left behind in the world, carking and caring; like horses in a mill, drudging on in the same eternal round—and what is it all for? A man can never have too much Time to himself, nor too little to do. Had I a little son, I would christen him NOTHING-TO-DO; he should do nothing. Man, I verily believe, is out of his element as long as he is operative. I am altogether for the life contemplative. Will no kindly earthquake come and swallow up those accursed cotton mills? Take me that lumber of a desk there, and bowl it down

As low as to the fiends.

I am no longer ******, clerk to the Firm of, &c. I am Retired Leisure. I am to be met with in trim gardens. I am already come to be known by my vacant face and careless gesture, perambulating at no fixed pace, nor with any settled purpose. I walk about; not to and from. They tell me, a certain *cum dignitate* air, that has been buried so long with my other good parts, has begun to shoot forth in my person. I grow into gentility perceptibly. When I take up a newspaper, it is to read the state of the opera. *Opus operatum est.* I have done all that I came into this world to do. I have worked task-work, and have the rest of the day to myself.

## THE GENTEEL STYLE IN WRITING.

It is an ordinary criticism, that my Lord Shaftesbury, and Sir William Temple, are models of the genteel style in writing. We should prefer saying—of the lordly, and the gentlemanly. Nothing can be more unlike, than the inflated finical rhapsodies of Shaftesbury and the plain natural chit-chat of Temple. The man of rank is discernible in both writers; but in the one it is only insinuated gracefully, in the other it stands out offensively. The peer seems to have written with his coronet on, and his Earl's mantle before him; the commoner in his elbow-chair and undress.—What can be more pleasant than the way in which the retired statesman peeps out in his essays, penned by the latter in his delightful retreat at Shene? They scent of Nimeguen, and the Hague. Scarce an authority is quoted under an ambassador. Don Francisco de Melo, a "Portugal Envoy in England," tells him it was frequent in his country for men, spent with age and other decays, so as they could not hope for above a year or two of life, to ship themselves away in a Brazil fleet, and after their arrival there to go on a great length, sometimes of twenty or thirty years, or more, by the force of that vigour they recovered with that remove. "Whether such an effect (Temple beautifully adds) might grow from the air, or the fruits of that climate, or by approaching nearer the sun, which is the fountain of light and heat, when their natural heat was so far decayed: or whether the piecing out of an old man's life were worth the pains; I cannot tell: perhaps the play is not worth the candle." Monsieur Pompone, "French Ambassador in his (Sir William's) time at the Hague," certifies him, that in his life he had never heard of any man in France that arrived at a hundred years of age; a limitation of life which the old gentleman imputes to the excellence of their climate, giving them such a liveliness of temper and humour, as disposes them to more pleasures of all kinds than in other countries; and moralises upon the matter very sensibly. The "late Robert Earl of Leicester" furnishes him with a story of a Countess of Desmond, married out of England in Edward the Fourth's time, and who lived far in King James's reign. The "same noble person" gives him an account, how such a year, in the same reign, there went about the country a set of morrice-dancers, composed of ten men who danced, a Maid Marian, and a tabor and pipe; and how these twelve, one with another, made up twelve hundred years. "It was not so much (says Temple) that so many in one small county (Hertfordshire) should live to that age, as that they should be in vigour and in humour to travel and to dance." Monsieur Zulichem, one of his "colleagues at the Hague," informs him of a cure for the gout; which is confirmed by another "Envoy," Monsieur Serinchamps, in that town, who had tried it.—Old Prince Maurice of Nassau recommends to him the use of hammocks in that complaint; having been allured to sleep, while suffering under it himself, by the "constant motion or swinging of those airy beds." Count Egmont, and the Rhinegrave who "was killed last summer before Maestricht," impart to him their experiences.

But the rank of the writer is never more innocently disclosed, than where he takes for granted the compliments paid by foreigners to his fruit-trees. For the taste and perfection of what we esteem the best, he can truly say, that the French, who have eaten his peaches and grapes at Shene in no very ill year, have generally concluded that the last are as good as any they have eaten in France on this side Fontainebleau; and the first as good as any they have eat in Gascony. Italians have agreed his white figs to be as good as any of that sort in Italy, which is the earlier kind of white fig there; for in the later kind and the blue, we

cannot come near the warm climates, no more than in the Frontignac or Muscat grape. His orange-trees, too, are as large as any he saw when he was young in France, except those of Fontainebleau; or what he has seen since in the Low Countries, except some very old ones of the Prince of Orange's. Of grapes he had the honour of bringing over four sorts into England, which he enumerates, and supposes that they are all by this time pretty common among some gardeners in his neighbourhood, as well as several persons of quality; for he ever thought all things of this kind "the commoner they are made the better." The garden pedantry with which he asserts that 'tis to little purpose to plant any of the best fruits, as peaches or grapes, hardly, he doubts, beyond Northamptonshire at the furthest northwards; and praises the "Bishop of Munster at Cosevelt," for attempting nothing beyond cherries in that cold climate; is equally pleasant and in character. "I may perhaps" (he thus ends his sweet Garden Essay with a passage worthy of Cowley) "be allowed to know something of this trade, since I have so long allowed myself to be good for nothing else, which few men will do, or enjoy their gardens, without often looking abroad to see how other matters play, what motions in the state, and what invitations they may hope for into other scenes. For my own part, as the country life, and this part of it more particularly, were the inclination of my youth itself, so they are the pleasure of my age; and I can truly say that, among many great employments that have fallen to my share, I have never asked or sought for any of them, but have often endeavoured to escape from them, into the ease and freedom of a private scene, where a man may go his own way and his own pace, in the common paths and circles of life. The measure of choosing well is whether a man likes what he has chosen, which, I thank God, has befallen me; and though among the follies of my life, building and planting have not been the least, and have cost me more than I have the confidence to own; yet they have been fully recompensed by the sweetness and satisfaction of this retreat, where, since my resolution taken of never entering again into any public employments, I have passed five years without ever once going to town, though I am almost in sight of it, and have a house there always ready to receive me. Nor has this been any sort of affectation, as some have thought it, but a mere want of desire or humour to make so small a remove; for when I am in this corner, I can truly say with Horace, *Me quoties reficit, &c.*

> "Me, when the cold Digentian stream revives,
> What does my friend believe I think or ask?
> Let me yet less possess, so I may live,
> Whate'er of life remains, unto myself.
> May I have books enough; and one year's store,
> Not to depend upon each doubtful hour:
> This is enough of mighty Jove to pray,
> Who, as he pleases, gives and takes away."

The writings of Temple are, in general, after this easy copy. On one occasion, indeed, his wit, which was mostly subordinate to nature and tenderness, has seduced him into a string of felicitous antitheses; which, it is obvious to remark, have been a model to Addison and succeeding essayists. "Who would not be covetous, and with reason," he says, "if health could be purchased with gold? who not ambitious, if it were at the command of power, or restored by honour? but, alas! a white staff will not help gouty feet to walk better than a common cane; nor a blue riband bind up a wound so well as a fillet. The glitter of gold, or of diamonds, will but hurt sore eyes instead of curing them; and an aching head will be no more eased by wearing a crown than a common night-cap." In a far better style, and more accordant with his own humour of plainness, are the concluding sentences of his "Discourse upon Poetry." Temple took a part in the controversy about the ancient and the modern learning; and, with that partiality so natural and so graceful in an old man, whose state engagements had left him little leisure to look into modern productions, while his retirement gave him occasion to look back upon the classic studies of his youth—decided in favour of the latter. "Certain it is," he says, "that, whether the fierceness of the Gothic humours, or noise of their perpetual wars, frighted it away, or that the unequal mixture of the modern languages would not bear it—the great heights and excellency both of poetry and music fell with the Roman learning and empire, and have never since recovered the admiration and applauses that before attended them. Yet, such as they are amongst us, they must be

confessed to be the softest and the sweetest, the most general and most innocent amusements of common time and life. They still find room in the courts of princes, and the cottages of shepherds. They serve to revive and animate the dead calm of poor and idle lives, and to allay or divert the violent passions and perturbations of the greatest and the busiest men. And both these effects are of equal use to human life; for the mind of man is like the sea, which is neither agreeable to the beholder nor the voyager, in a calm or in a storm, but is so to both when a little agitated by gentle gales; and so the mind, when moved by soft and easy passions or affections. I know very well that many who pretend to be wise by the forms of being grave, are apt to despise both poetry and music, as toys and trifles too light for the use or entertainment of serious men. But whoever find themselves wholly insensible to their charms, would, I think, do well to keep their own counsel, for fear of reproaching their own temper, and bringing the goodness of their natures, if not of their understandings, into question. While this world lasts, I doubt not but the pleasure and request of these two entertainments will do so too; and happy those that content themselves with these, or any other so easy and so innocent, and do not trouble the world or other men, because they cannot be quiet themselves, though nobody hurts them." "When all is done (he concludes), human life is at the greatest and the best but like a froward child, that must be played with, and humoured a little, to keep it quiet, till it falls asleep, and then the care is over."

## BARBARA S———.

On the noon of the 14th of November, 1743 or 4, I forget which it was, just as the clock had struck one, Barbara S———, with her accustomed punctuality, ascended the long rambling staircase, with awkward interposed landing-places, which led to the office, or rather a sort of box with a desk in it, whereat sat the then Treasurer of (what few of our readers may remember) the Old Bath Theatre. All over the island it was the custom, and remains so I believe to this day, for the players to receive their weekly stipend on the Saturday. It was not much that Barbara had to claim.

This little maid had just entered her eleventh year; but her important station at the theatre, as it seemed to her, with the benefits which she felt to accrue from her pious application of her small earnings, had given an air of womanhood to her steps and to her behaviour. You would have taken her to have been at least five years older.

Till latterly she had merely been employed in choruses, or where children were wanted to fill up the scene. But the manager, observing a diligence and adroitness in her above her age, had for some few months past intrusted to her the performance of whole parts. You may guess the self-consequence of the promoted Barbara. She had already drawn tears in young Arthur; had rallied Richard with infantine petulance in the Duke of York; and in her turn had rebuked that petulance when she was Prince of Wales. She would have done the elder child in Morton's pathetic afterpiece to the life; but as yet the "Children in the Wood" was not.

Long after this little girl was grown an aged woman, I have seen some of these small parts, each making two or three pages at most, copied out in the rudest hand of the then prompter, who doubtless transcribed a little more carefully and fairly for the grown-up tragedy ladies of the establishment. But such as they were, blotted and scrawled, as for a child's use, she kept them all; and in the zenith of her after reputation it was a delightful sight to behold them bound up in costliest morocco, each single—each small part making a *book*—with fine clasps, gilt-splashed, &c. She had conscientiously kept them as they had been delivered to her; not a blot had been effaced or tampered with. They were precious to her for their affecting remembrancings. They were her principia, her rudiments; the elementary

atoms; the little steps by which she pressed forward to perfection. "What," she would say, "could Indian-rubber, or a pumice-stone, have done for these darlings?"

I am in no hurry to begin my story—indeed I have little or none to tell—so I will just mention an observation of hers connected with that interesting time.

Not long before she died I had been discoursing with her on the quantity of real present emotion which a great tragic performer experiences during acting. I ventured to think, that though in the first instance such players must have possessed the feelings which they so powerfully called up in others, yet by frequent repetition those feelings must become deadened in great measure, and the performer trust to the memory of past emotion, rather than express a present one. She indignantly repelled the notion, that with a truly great tragedian the operation, by which such effects were produced upon an audience, could ever degrade itself into what was purely mechanical. With much delicacy, avoiding to instance in her *self*-experience, she told me, that so long ago as when she used to play the part of the Little Son to Mrs. Porter's Isabella, (I think it was,) when that impressive actress has been bending over her in some heart-rending colloquy, she has felt real hot tears come trickling from her, which (to use her powerful expression) have perfectly scalded her back.

I am not quite so sure that it was Mrs. Porter; but it was some great actress of that day. The name is indifferent; but the fact of the scalding tears I most distinctly remember.

I was always fond of the society of players, and am not sure that an impediment in my speech (which certainly kept me out of the pulpit) even more than certain personal disqualifications, which are often got over in that profession, did not prevent me at one time of life from adopting it. I have had the honour (I must ever call it) once to have been admitted to the tea-table of Miss Kelly. I have played at serious whist with Mr. Liston. I have chatted with ever good-humoured Mrs. Charles Kemble. I have conversed as friend to friend with her accomplished husband. I have been indulged with a classical conference with Macready; and with a sight of the Player-picture gallery, at Mr. Mathews's, when the kind owner, to remunerate me for my love of the old actors (whom he loves so much), went over it with me, supplying to his capital collection, what alone the artist could not give them—voice; and their living motion. Old tones, half-faded, of Dodd, and Parsons, and Baddeley, have lived again for me at his bidding Only Edwin he could not restore to me. I have supped with ——; but I am growing a coxcomb.

As I was about to say—at the desk of the then treasurer of the old Bath theatre—not Diamond's—presented herself the little Barbara S———.

The parents of Barbara had been in reputable circumstances. The father had practised, I believe, as an apothecary in the town. But his practice, from causes which I feel my own infirmity too sensibly that way to arraign—or perhaps from that pure infelicity which accompanies some people in their walk through life, and which it is impossible to lay at the door of imprudence—was now reduced to nothing. They were in fact in the very teeth of starvation, when the manager, who knew and respected them in better days, took the little Barbara into his company.

At the period I commenced with, her slender earnings were the sole support of the family, including two younger sisters. I must throw a veil over some mortifying circumstances. Enough to say, that her Saturday's pittance was the only chance of a Sunday's (generally their only) meal of meat.

One thing I will only mention, that in some child's part, where in her theatrical character she was to sup off a roast fowl (O joy to Barbara!) some comic actor, who was for the night caterer for this dainty—in the misguided humour of his part, threw over the dish such a quantity of salt (O grief and pain of heart to Barbara!) that when she crammed a portion of it into her mouth, she was obliged sputteringly to reject it; and what with shame of her ill-acted part, and pain of real appetite at missing such a dainty, her little heart sobbed almost to breaking, till a flood of tears, which the well-fed spectators were totally unable to comprehend, mercifully relieved her.

This was the little starved, meritorious maid, who stood before old Ravenscroft, the treasurer, for her Saturday's payment.

Ravenscroft was a man, I have heard many old theatrical people besides herself say, of all men least calculated for a treasurer. He had no head for accounts, paid away at random, kept scarce any books, and summing up at the week's end, if he found himself a pound or so deficient, blest himself that it was no worse.

Now Barbara's weekly stipend was a bare half guinea.—By mistake he popped into her hand—a whole one.

Barbara tripped away.

She was entirely unconscious at first of the mistake: God knows, Ravenscroft would never have discovered it.

But when she had got down to the first of those uncouth landing-places, she became sensible of an unusual weight of metal pressing her little hand.

Now mark the dilemma.

She was by nature a good child. From her parents and those about her she had imbibed no contrary influence. But then they had taught her nothing. Poor men's smoky cabins are not always portieoes of moral philosophy. This little maid had no instinct to evil, but then she might be said to have no fixed principle. She had heard honesty commended, but never dreamed of its application to herself. She thought of it as something which concerned grown-up people, men and women. She had never known temptation, or thought of preparing resistance against it.

Her first impulse was to go back to the old treasurer, and explain to him his blunder. He was already so confused with age, besides a natural want of punctuality, that she would have had some difficulty in making him understand it. She saw *that* in an instant. And then it was such a bit of money! and then the image of a larger allowance of butcher's-meat on their table next day came across her, till her little eyes glistened, and her mouth moistened. But then Mr. Ravenscroft had always been so good-natured, had stood her friend behind the scenes, and even recommended her promotion to some of her little parts. But again the old man was reputed to be worth a world of money. He was supposed to have fifty pounds a year clear of the theatre. And then came staring upon her the figures of her little stockingless and shoeless sisters. And when she looked at her own neat white cotton stockings, which her situation at the theatre had made it indispensable for her mother to provide for her, with hard straining and pinching from the family stock, and thought how glad she should be to cover their poor feet with the same—and how then they could accompany her to rehearsals, which they had hitherto been precluded from doing, by reason of their unfashionable attire,—in these thoughts she reached the second landing-place—the second, I mean, from the top—for there was still another left to traverse.

Now virtue support Barbara!

And that never-failing friend did step in—for at that moment a strength not her own, I have heard her say, was revealed to her—a reason above reasoning—and without her own agency, as it seemed (for she never felt her feet to move) she found herself transported back to the individual desk she had just quitted, and her hand in the old hand of Ravenscroft, who in silence took back the refunded treasure, and who had been sitting (good man) insensible to the lapse of minutes, which to her were anxious ages, and from that moment a deep peace fell upon her heart, and she knew the quality of honesty.

A year or two's unrepining application to her profession brightened up the feet, and the prospects, of her little sisters, set the whole family upon their legs again, and released her from the difficulty of discussing moral dogmas upon a landing-place.

I have heard her say, that it was a surprise, not much short of mortification to her, to see the coolness with which the old man pocketed the difference, which had caused her such mortal throes.

This anecdote of herself I had in the year 1800, from the mouth of the late Mrs. Crawford,* then sixty-seven years of age (she died soon after); and to her struggles upon this childish occasion I have sometimes ventured to think her indebted for that power of rending the heart in the representation of conflicting emotions, for which in after years she was considered as little inferior (if at all so in the part of Lady Randolph) even to Mrs. Siddons.

* The maiden name of this lady was Street, which she changed by successive marriages, for those of Dancer, Barry, and Crawford. She was Mrs. Crawford, a third time a widow, when I knew her.

# THE TOMBS IN THE ABBEY.

IN A LETTER TO R—— S——, ESQ.

THOUGH in some points of doctrine, and perhaps of discipline, I am diffident of lending a perfect assent to that church which you have so worthily *historified*, yet may the ill time never come to me, when with a chilled heart or a portion of irreverent sentiment, I shall enter her beautiful and time-hallowed Edifices. Judge then of my mortification when, after attending the choral anthems of last Wednesday at Westminster, and being desirous of renewing my acquaintance, after lapsed years, with the tombs and antiquities there, I found myself excluded; turned out like a dog, or some profane person, into the common street, with feelings not very congenial to the place, or to the solemn service which I had been listening to. It was a jar after that music.

You had your education at Westminster; and doubtless among those dim aisles and cloisters, you must have gathered much of that devotional feeling in those young years, on which your purest mind feeds still—and may it feed! The antiquarian spirit, strong in you, and gracefully blending ever with the religious, may have been sown in you among those wrecks of splendid mortality. You owe it to the place of your education; you owe it to your learned fondness for the architecture of your ancestors; you owe it to the venerableness of your ecclesiastical establishment, which is daily lessened and called in question through these practices —to speak aloud your sense of them; never to desist raising your voice against them, till they be totally done away with and abolished; till the doors of Westminster Abbey be no longer closed against the decent, though low-in-purse, enthusiast, or blameless devotee, who must commit an injury against his family economy, if he would be indulged with a bare admission within its walls. You owe it to the decencies, which you wish to see maintained, in its impressive services, that our Cathedral be no longer an object of inspection to the poor at those times only, in which they must rob from their attendance on the worship every minute which they can bestow upon the fabric. In vain the public prints have taken up this subject, in vain such poor nameless writers as myself express their indignation. A word from you, Sir—a hint in your Journal—would be sufficient to fling open the doors of the Beautiful Temple again, as we can remember them when we were boys. At that time of life, what would the imaginative faculty (such as it is) in both of us, have suffered, if the entrance to so much reflection had been obstructed by the demand of so much silver!—If we had scraped it up to gain an occasional admission (as we certainly should have done) would the sight of those old tombs have been as impressive to us (while we have been weighing anxiously prudence against sentiment) as when the gates stood open as those of the adjacent Park; when we could walk in at any time, as the mood brought us, for a shorter, or longer time, as that lasted? Is the being shown over a place the same as silently for ourselves detecting the genius of it? In no part of our beloved Abbey now can a person find entrance (out of service time) under the sum of *two shillings*. The rich and the great will smile at the anticlimax, presumed to lie in these two short words. But you can tell them, Sir, how much quiet worth, how much capacity for enlarged feeling, how much taste and genius, may coexist, especially in youth, with a purse incompetent to this demand.—A respected friend of ours, during his late visit to the metropolis, presented himself for admission to St. Paul's. At the same time a decently clothed man, with as decent a wife, and child, were bargaining for the same indulgence. The price was only two-pence each person. The poor but decent man hesitated, desirous to go in; but there were three of them,

and he turned away reluctantly. Perhaps he wished to have seen the tomb of Nelson. Perhaps the Interior of the Cathedral was his object. But in the state of his finances, even sixpence might reasonably seem too much. Tell the Aristocracy of the country (no man can do it more impressively); instruct them of what value these insignificant pieces of money, these minims to their sight, may be to their humbler brethren. Shame these Sellers out of the Temple. Stifle not the suggestions of your better nature with the pretext, that an indiscriminate admission would expose the Tombs to violation. Remember your boy-days. Did you ever see, or hear, of a mob in the Abbey, while it was free to all? Do the rabble come there, or trouble their heads about such speculations? It is all that you can do to drive them into your churches; they do not voluntarily offer themselves. They have, alas! no passion for antiquities; for tomb of king or prelate, sage or poet. If they had, they would be no longer the rabble.

For forty years that I have known the Fabric, the only well-attested charge of violation adduced, has been—a ridiculous dismemberment committed upon the effigy of that amiable spy, Major André. And is it for this—the wanton mischief of some school-boy, fired perhaps with raw notions of Transatlantic Freedom—or the remote possibility of such a mischief occurring again, so easily to be prevented by stationing a constable within the walls, if the vergers are incompetent to the duty—is it upon such wretched pretences, that the people of England are made to pay a new Peter's Pence so long abrogated; or must content themselves with contemplating the ragged Exterior of their Cathedral? The mischief was done about the time that you were a scholar there. Do you know any thing about the unfortunate relic?—

## AMICUS REDIVIVUS.

Where were ye, Nymphs, when the remorseless deep
Closed o'er the head of your loved Lycidas?

I do not know when I have experienced a stranger sensation, than on seeing my old friend G. D., who had been paying me a morning visit a few Sundays back, at my cottage at Islington, upon taking leave, instead of turning down the right-hand path by which he had entered—with staff in hand, and at noon day deliberately march right forwards into the midst of the stream that runs by us, and totally disappear.

A spectacle like this at dusk would have been appalling enough; but in the broad open daylight, to witness such an unreserved motion towards self-destruction in a valued friend, took from me all power of speculation.

How I found my feet, I know not. Consciousness was quite gone. Some spirit, not my own, whirled me to the spot. I remember nothing but the silvery apparition of a good white head emerging; nigh which a staff (the hand unseen that wielded it) pointed upwards, as feeling for the skies. In a moment (if time was in that time) he was on my shoulders, and I—freighted with a load more precious than his who bore Anchises.

And here I cannot but do justice to the officious zeal of sundry passers by, who, albeit arriving a little too late to participate in the honours of the rescue, in philanthropic shoals came thronging to communicate their advice as to the recovery; prescribing variously the application, or non-application, of salt, &c., to the person of the patient. Life meantime was ebbing fast away, amidst the stifle of conflicting judgments, when one, more sagacious than the rest, by a bright thought, proposed sending for the Doctor. Trite as the counsel was, and impossible, as one should think, to be missed on, —shall I confess?—in this emergency it was to

me as if an Angel had spoken. Great previous exertions—and mine had not been inconsiderable—are commonly followed by a debility of purpose. This was a moment of irresolution.

Monoculus—for so, in default of catching his true name, I choose to designate the medical gentleman who now appeared—is a grave, middle-aged person, who, without having studied at the college, or truckled to the pedantry of a diploma, hath employed a great portion of his valuable time in experimental processes upon the bodies of unfortunate fellow-creatures, in whom the vital spark, to mere vulgar thinking, would seem extinct, and lost for ever. He omitteth no occasion of obtruding his services, from a case of common surfeit suffocation to the ignobler obstructions, sometimes induced by a too wilful application of the plant *cannabis* outwardly. But though he declineth not altogether these drier extinctions, his occupation tendeth, for the most part, to water-practice; for the convenience of which, he hath judiciously fixed his quarters near the grand repository of the stream mentioned, where day and night, from his little watch-tower, at the Middleton's Head, he listeneth to detect the wrecks of drowned mortality—partly, as he saith, to be upon the spot—and partly, because the liquids which he useth to prescribe to himself, and his patients, on these distressing occasions, are ordinarily more conveniently to be found at these common hostelries than in the shops and phials of the apothecaries. His ear hath arrived to such finesse by practice, that it is reported he can distinguish a plunge, at a half furlong distance; and can tell if it be casual or deliberate. He weareth a medal, suspended over a suit, originally of a sad brown. but which, by time and frequency of nightly divings, has been dinged into a true professional sable. He passeth by the name of Doctor, and is remarkable for wanting his left eye. His remedy—after a sufficient application of warm blankets, friction, &c., is a simple tumbler or more, of the purest Cognac, with water, made as hot as the convalescent can bear it. Where he findeth, as in the case of my friend, a squeamish subject, he condescendeth to be the taster; and showeth, by his own example, the innocuous nature of the prescription. Nothing can be more kind or encouraging than this procedure, It addeth confidence to the patient, to see his medical adviser go hand in hand with himself in the remedy. When the doctor swalloweth his own draught, what peevish invalid can refuse to pledge him in the potion? In fine, Monoculus is a humane, sensible man, who, for a slender pittance, scarce enough to sustain life, is content to wear it out in the endeavour to save the lives of others—his pretensions so moderate, that with difficulty I could press a crown upon him, for the price of restoring the existence of such an invaluable creature to society as G. D.

It was pleasant to observe the effect of the subsiding alarm upon the nerves of the dear absentee. It seemed to have given a shake to memory, calling up notice after notice, of all the providential deliverances he had experienced in the course of his long and innocent life. Sitting up in my couch—my couch which, naked and void of furniture hitherto, for the salutary repose which it administered, shall be honoured with costly valance, at some price, and henceforth be a state-bed at Colebrook,—he discoursed of marvellous escapes—by carelessness of nurses—by pails of gelid, and kettles of the boiling element, in infancy—by orchard pranks, and snapping twigs, in schoolboy frolics—by descent of tiles at Trumpington, and of heavier tomes at Pembroke — by studious watchings, inducing frightful vigilance—by want, and the fear of want, and all the sore throbbings of the learned head.—Anon, he would burst out into little fragments of chanting—of songs long ago—ends of deliverance hymns, not remembered before since childhood, but coming up now, when his heart was made tender as a child's—for the *tremor cordis*, in the retrospect of a recent deliverance, as in a case of impending danger, acting upon an innocent heart, will produce a self-tenderness, which we should do ill to christen cowardice; and Shakspeare, in the latter crisis, has made his good Sir Hugh to remember the sitting by Babylon, and to mutter of shallow rivers.

Waters of Sir Hugh Middleton—what a spark you were like to have extinguished for ever! Your salubrious streams to this City, for now near two centuries, would hardly have atoned for what you were in a moment washing away. Mockery of a river—liquid artifice—wretched conduit! henceforth rank with canals, and sluggish aqueducts. Was it for this, that

smit in boyhood with the explorations of that Abyssinian traveller, I paced the vales of Amwell to explore your tributary springs, to trace your salutary waters sparkling through green Hertfordshire, and cultured Enfield parks?—Ye have no swans—no Naiads—no river God—or did the benevolent hoary aspect of my friend tempt ye to suck him in, that ye also might have the tutelary genius of your waters?

Had he been drowned in Cam, there would have been some consonancy in it; but what willows had ye to wave and rustle over his moist sepulture?—or, having no *name*, besides that unmeaning assumption of *eternal novity*, did ye think to get one by the noble prize, and henceforth to be termed the STREAM DYERIAN?

> And could such spacious virtue find a grave
> Beneath the imposthumed bubble of a wave?

I protest, George, you shall not venture out again—no, not by daylight—without a sufficient pair of spectacles—in your musing moods especially. Your absence of mind we have borne, till your presence of body came to be called in question by it. You shall not go wandering into Euripus with Aristotle, if we can help it. Fie, man, to turn dipper at your years, after your many tracts in favour of sprinkling only!

I have nothing but water in my head o'nights since this frightful accident. Sometimes I am with Clarence in his dream. At others, I behold Christian beginning to sink, and crying out to his good brother Hopeful (that is, to me), "I sink in deep waters; the billows go over my head, all the waves go over me. Selah." Then I have before me Palinurus, just letting go the steerage. I cry out too late to save. Next follow—a mournful procession—*suicidal faces*, saved against their wills from drowning; dolefully trailing a length of reluctant gratefulness, with ropy weeds pendent from locks of watchet hue—constrained Lazari—Pluto's half-subjects—stolen fees from the grave—bilking Charon of his fare. At their head Arion—or is it G. D.?—in his singing garments marcheth singly, with harp in hand, and votive garland, which Machaon (or Dr. Hawes) snatcheth straight, intending to suspend it to the stern God of Sea. Then follow dismal streams of Lethe, in which the half-drenched on earth are constrained to drown downright, by wharfs where Ophelia twice acts her muddy death.

And, doubtless, there is some notice in that invisible world, when one of us approacheth (as my friend did so lately) to their inexorable precincts. When a soul knocks once, twice, at death's door, the sensation aroused within the palace must be considerable; and the grim Feature, by modern science so often dispossessed of his prey, must have learned by this time to pity Tantalus.

A pulse assuredly was felt along the line of the Elysian shades, when the near arrival of G. D. was announced by no equivocal indications. From their seats of Asphodel arose the gentler and the graver ghosts—poet, or historian—of Grecian or of Roman lore—to crown with unfading chaplets the half-finished love-labours of their unwearied scholiast. Him Markland expected—him Tyrwhitt hoped to encounter—him the sweet lyrist of Peter House, whom he had barely seen upon earth*, with newest airs prepared to greet ——; and patron of the gentle Christ's boy,—who should have been his patron through life—the mild Askew, with longing aspirations leaned foremost from his venerable Æsculapian chair, to welcome into that happy company the matured virtues of the man, whose tender scions in the boy he himself upon earth had so prophetically fed and watered.

* GRAIUM *tantum vidit.*

# SOME SONNETS OF SIR PHILIP SYDNEY.

Sydney's Sonnets—I speak of the best of them—are among the very best of their sort. They fall below the plain moral dignity, the sanctity, and high yet modest spirit of self-approval, of Milton, in his compositions of a similar structure. They are in truth what Milton, censuring the Arcadia, says of that work, (to which they are a sort of after-tune or application,) "vain and amatorious" enough, yet the things in their kind (as he confesses to be true of the romance) may be "full of worth and wit." They savour of the Courtier, it must be allowed, and not of the Commonwealthsman. But Milton was a Courtier when he wrote the Masque at Ludlow Castle, and still more a Courtier when he composed the Arcades. When the national struggle was to begin, he becomingly cast these vanities behind him; and if the order of time had thrown Sir Philip upon the crisis which preceded the Revolution, there is no reason why he should not have acted the same part in that emergency, which has glorified the name of a later Sydney. He did not want for plainness or boldness of spirit. His letter on the French match may testify, he could speak his mind freely to Princes. The times did not call him to the scaffold.

The Sonnets which we oftenest call to mind of Milton were the compositions of his maturest years. Those of Sydney, which I am about to produce, were written in the very hey-day of his blood. They are stuck full of amorous fancies—far-fetched conceits, befitting his occupation: for True Love thinks no labour to send out Thoughts upon the vast, and more than Indian voyages, to bring home rich pearls, outlandish wealth, gums, jewels, spicery, to sacrifice in self-depreciating similitudes, as shadows of true amiabilities in the Beloved. We must be Lovers—or at least the cooling touch of time, the *circum præcordia frigus* must not have so damped our faculties, as to take away our recollection that we were once so—before we can duly appreciate the glorious vanities, and graceful hyperboles, of the passion. The images which lie before our feet (though by some accounted the only natural) are least natural for the high Sydnean love to express its fancies by. They may serve for the loves of Tibullus, or the dear Author of the Schoolmistress; for passions that creep and whine in Elegies and Pastoral Ballads. I am sure Milton never loved at this rate. I am afraid some of his addresses (*ad Leonoram* I mean) have rather erred on the farther side; and that the poet came not much short of a religious indecorum, when he could thus apostrophise a singing-girl;—

Angelus unicuique suus (sic credite gentes)
  Obtigit ætheriis ales ab ordinibus.
Quid mirum, Leonora, tibi si gloria major,
  Nam tua præsentem vox sonat ipsa Deum?
Aut Deus, aut vaeui certè mens tertia cœli,
  Per tua secretò guttura serpit agens;
Serpit agens, facilisque docet mortalia corda
  Sensim immortali assuescere posse sono.
Quod si cuncta quidem Deus est, per cunctaque fusus,
In te una loquitur, cætera mutus habet.

This is loving in a strange fashion: and it requires some candour of construction (besides the slight darkening of a dead language) to cast a veil over the ugly appearance of something very like blasphemy in the last two verses. I think the Lover would have been staggered, if he had gone about to express the same thought in English. I am sure, Sydney has no flights like this. His extravaganzas do not strike at the sky, though he takes leave to adopt the pale Dian into a fellowship with his mortal passions.

I.

With how sad steps, O Moon, thou climb'st the skies
How silently, and with how wan a face!
What! may it be, that even in heavenly place
That busy Archer his sharp arrows tries?

Sure, if that long-with-love-acquainted eyes
Can judge of love, thou feel'st a lover's case;
I read it in thy looks; thy languisht grace
To me, that feel the like, thy state descries.
Then, even of fellowship, O Moon, tell me,
Is constant love deem'd there but want of wit?
Are beauties there as proud as here they be?
Do they above love to be loved, and yet
Those lovers scorn, whom that love doth possess?
Do they call *virtue* there—*ungratefulness!*

**The last line of this poem is a little obscured by transposition. He means, Do they call ungratefulness there a virtue?**

II.

Come, Sleep, O Sleep, the certain knot of peace,
The baiting place of wit, the balm of woe,
The poor man's wealth, the prisoner's release,
The indifferent judge between the high and low;
With shield of proof shield me from out the prease*
Of those fierce darts despair at me doth throw;
O make in me those civil wars to cease:
I will good tribute pay, if thou do so.
Take thou of me sweet pillows, sweetest bed
A chamber deaf to noise, and blind to light;
A rosy garland, and a weary head.
And if these things, as being thine by right,
Move not thy heavy grace, thou shalt in me,
Livelier than elsewhere, STELLA's image see.

III.

The curious wits, seeing dull pensiveness
Bewray itself in my long-settled eyes,
Whence those same fumes of melancholy rise,
With idle pains, and missing aim, do guess.
Some that know how my spring I did address,
Deem that my Muse some fruit of knowledge plies;
Others, because the Prince my service tries,
Think, that I think state errors to redress;
But harder judges judge, ambition's rage,
Scourge of itself, still climbing slippery place,
Holds my young brain captived in golden cage.
O fools, or over-wise! alas, the race
Of all my thoughts hath neither stop nor start,
But only STELLA's eyes, and STELLA's heart.

IV.

Because I oft in dark abstracted guise
Seem most alone in greatest company,
With dearth of words, or answers quite awry,
To them that would make speech of speech arise;
They deem, and of their doom the rumour flies,
That poison foul of bubbling *Pride* doth lie
So in my swelling breast, that only I
Fawn on myself, and others do despise;
Yet *Pride*, I think, doth not my soul possess,
Which looks too oft in his unflattering glass;
But one worse fault—*Ambition*—I confess,
That makes me oft my best friends overpass,
Unseen, unheard—while Thought to highest place
Bends all his powers, even unto STELLA's grace.

V.

Having this day, my horse, my hand, my lance,
Guided so well that I obtained the prize,
Both by the judgment of the English eyes,
And of some sent from that *sweet enemy*,—France;
Horsemen my skill in horsemanship advance,
Townsfolk my strength; a daintier judge applies
His praise to sleight, which from good use doth rise;
Some lucky wits impute it but to chance;
Others, because of both sides I do take
My blood from them, who did excel in this,
Think Nature me a man of arms did make.
How far they shot awry! the true cause is,
STELLA looked on, and from her heavenly face
Sent forth the beams which made so fair my race.

VI.

In martial sports I had my cunning tried,
And yet to break more staves did me address,
While with the people's shouts (I must confess)
Youth, luck, and praise, even fill'd my veins with pride—
When Cupid having me (his slave) descried
In Mars's livery, prancing in the press,
"What now, Sir Fool!" said he: "I would no less:
Look here, I say." I look'd, and STELLA spied,
Who hard by made a window send forth light.
My heart then quaked, then dazzled were mine eyes;
One hand forgot to rule, th' other to fight;
Nor trumpet's sound I heard, nor friendly cries.
My foe came on, and beat the air for me—
Till that her blush made me my shame to see.

VII.

No more, my dear, no more these counsels try;
O give my passions leave to run their race;
Let Fortune lay on me her worst disgrace;
Let folk o'ercharged with brain against me cry;
Let clouds bedim my face, break in mine eye;
Let me no steps, but of lost labour trace;
Let all the earth with scorn recount my case—
But do not will me from my love to fly.
I do not envy Aristotle's wit,
Nor do aspire to Cæsar's bleeding fame;
Nor aught do care though some above me sit,
Nor hope, nor wish, another course to frame,
But that which once may win thy cruel heart:
Thou art my wit, and thou my virtue art.

* Press.

VIII.

Love still a boy, and oft a wanton, is,
School'd only by his mother's tender eye;
What wonder then, if he his lesson miss,
When for so soft a rod dear play he try?
And yet my Star, because a sugar'd kiss
In sport I suck'd, while she asleep did lie,
Doth lour, nay chide, nay threat, for only this.
Sweet, it was saucy Love, not humble I.
But no 'scuse serves; she makes her wrath appear
In beauty's throne—see now who dares come near
Those scarlet judges, threat'ning bloody pain?
O heav'nly Fool, thy most kiss-worthy face
Anger invests with such a lovely grace,
That anger's self I needs must kiss again.

IX.

I never drank of Aganippe well,
Nor ever did in shade of Tempe sit,
And Muses scorn with vulgar brains to dwell;
Poor lay-man I, for sacred rites unfit.
Some do I hear of Poet's fury tell,
But (God wot) wot not what they mean by it;
And this I swear by blackest brook of hell,
I am no pick-purse of another's wit.
How falls it then, that with so smooth an ease
My thoughts I speak, and what I speak doth flow
In verse, and that my verse best wits doth please?
Guess me the cause—what is it thus?—fye, no.
Or so?—much less. How then? sure thus it is,
My lips are sweet, inspired with Stella's kiss.

X.

Of all the kings that ever hero did reign,
Edward, named Fourth, as first in praise I name,
Not for his fair outside, nor well-lined brain—
Although less gifts imp feathers oft on Fame.
Nor that he could, young-wise, wise-valiant, frame
His sire's revenge, join'd with a kingdom's gain;
And, gain'd by Mars could yet mad Mars so tame,
That Balance weigh'd what Sword did late obtain.
Nor that he made the Floure-de-luce so 'fraid,
Though strongly hedged of bloody Lions' paws,
That witty Lewis to him a tribute paid.
Nor this, nor that, nor any such small cause—
But only, for this worthy knight durst prove
To lose his crown rather than fall his love.

XI.

O happy Thames, that didst my Stella bear,
I saw thyself, with many a smiling line
Upon thy cheerful face, Joy's livery wear,
While those fair planets on thy streams did shine
The boat for joy could not to dance forbear,
While wanton winds, with beauty so divine
Ravish'd, stay'd not, till in her golden hair
They did themselves (O sweetest prison) twine
And fain those Æol's youth there would their stay
Have made; but, forced by nature still to fly,
First did with puffing kiss those locks display.
She, so dishevell'd, blush'd; from window I
With sight thereof cried out, O fair disgrace,
Let honour's self to thee grant highest place!

XII.

Highway, since you my chief Parnassus be;
And that my Muse, to some ears not unsweet,
Tempers her words to trampling horses' feet,
More soft than to a chamber melody;
Now blessed You bear onward blessed Me
To Her, where I my heart safe left shall meet,
My Muse and I must you of duty greet
With thanks and wishes, wishing thankfully,
Be you still fair, honour'd by public heed,
By no encroachment wrong'd and time forgot;
Nor blamed for blood, nor shamed for sinful deed.
And that you know, I envy you no lot
Of highest wisb, I wish you so much bliss,
Hundreds of years you Stella's feet may kiss.

Of the foregoing, the first, the second, and the last sonnet, are my favourites. But the general beauty of them all is, that they are so perfectly characteristical. The spirit of "learning and of chivalry,"—of which union, Spenser has entitled Sydney to have been the "president,"—shines through them. I confess I can see nothing of the "jejune" or "frigid" in them; much less of the "stiff" and "cumbrous"—which I have sometimes heard objected to the Arcadia. The verse runs off swiftly and gallantly. It might have been tuned to the trumpet; or tempered (as himself expresses it) to "trampling horses' feet." They abound in felicitous phrases—

O heav'nly Fool, thy most kiss-worthy face—
*8th Sonnet.*

——— Sweet pillows, sweetest bed;
A chamber deaf to noise, and blind to light;
A rosy garland, and a weary head.
*2nd Sonnet.*

—— —— That sweet enemy,—France—
*5th Sonnet.*

But they are not rich in words only in vague and unlocalised feelings—the failing too much of some poetry of the present day—they are full, material, and circumstantiated. Time and place appropriates every one of them. It is

not a fever of passion wasting itself upon a thin diet of dainty words, but a transcendent passion pervading and illuminating action, pursuits, studies, feats of arms, the opinions of contemporaries and his judgment of them. An historical thread runs through them, which almost affixes a date to them; marks the *when* and *where* they were written.

I have dwelt the longer upon what I conceive the merit of these poems, because I have been hurt by the wantonness (I wish I could treat it by a gentler name) with which W. H. takes every occasion of insulting the memory of Sir Philip Sydney. But the decisions of the Author of Table Talk, &c., (most profound and subtle where they are, as for the most part, just) are more safely to be relied upon, on subjects and authors he has a partiality for, than on such as he has conceived an accidental prejudice against. Milton wrote Sonnets, and was a king-hater; and it was congenial perhaps to sacrifice a courtier to a patriot. But I was unwilling to lose a *fine idea* from my mind. The noble images, passions, sentiments, and poetical delicacies of character, scattered all over the Arcadia (spite of some stiffness and encumberment), justify to me the character which his contemporaries have left us of the writer. I cannot think with the Critic, that Sir Philip Sydney was that *opprobrious thing* which a foolish nobleman in his insolent hostility chose to term him. I call to mind the epitaph made on him, to guide me to juster thoughts of him; and I repose upon the beautiful lines in the "Friend's Passion for his Astrophel," printed with the Elegies of Spenser and others.

You knew—who knew not Astrophel?
(That I should live to say I knew,
And have not in possession still!)—
Things known permit me to renew—
Of him you know his merit such,
I cannot say—you hear—too much.

Within these woods of Arcady
He chief delight and pleasure took;
And on the mountain Partheny,
Upon the crystal liquid brook,
The Muses met him every day,
That taught him sing, to write, and say.

When he descended down the mount,
His personage seemed most divine:
A thousand graces one might count
Upon his lovely cheerful eyne.
To hear him speak, and sweetly smile,
You were in Paradise the while.

*A sweet attractive kind of grace*
*A full assurance given by looks,*
*Continual comfort in a face,*
*The lineaments of Gospel books—*
I trow that count'nance cannot lye,
Whose thoughts are legible in the eye.

* * * * *

Above all others this is he,
Which erst approvèd in his song,
That love and honour might agree,
And that pure love will do no wrong.
Sweet saints, it is no sin or blame
To love a man of virtuous name.

Did never love so sweetly breathe
In any mortal breast before:
Did never Muse inspire beneath
A Poet's brain with finer store.
He wrote of Love with high conceit,
And Beauty rear'd above her height.

Or let any one read the deeper sorrows (grief running into rage) in the Poem,—the last in the collection accompanying the above,—which from internal testimony I believe to be Lord Brooke's,—beginning with "Silence augmenteth grief,"—and then seriously ask himself, whether the subject of such absorbing and confounding regrets could have been *that thing* which Lord Oxford termed him.

# NEWSPAPERS THIRTY-FIVE YEARS AGO.

Dan Stuart once told us, that he did not remember that he ever deliberately walked into the Exhibition at Somerset House in his life. He might occasionally have escorted a party of ladies across the way that were going in; but he never went in of his own head. Yet the office of the Morning Post newspaper stood then just where it does now—we are carrying you back, Reader, some thirty years or more—with its gilt-globe-topt front facing that emporium of our artists' grand Annual Exposure. We sometimes wish, that we had observed the same abstinence with Daniel.

A word or two of D. S. He ever appeared to us one of the finest-tempered of Editors. Perry, of the Morning Chronicle, was equally pleasant, with a dash, no slight one either, of the courtier. S. was frank, plain, and English all over. We have worked for both these gentlemen.

It is soothing to contemplate the head of the Ganges; to trace the first little bubblings of a mighty river,

> With holy reverence to approach the rocks,
> Whence glide the streams renowned in ancient song.

Fired with a perusal of the Abyssinian Pilgrim's exploratory ramblings after the cradle of the infant Nilus, we well remember on one fine summer holyday (a "whole day's leave" we called it at Christ's hospital) sallying forth at rise of sun, not very well provisioned either for such an undertaking, to trace the current of the New River—Middletonian stream!—to its scaturient source, as we had read, in meadows by fair Amwell. Gallantly did we commence our solitary quest—for it was essential to the dignity of a Discovery, that no eye of schoolboy, save our own, should beam on the detection. By flowery spots, and verdant lanes skirting Hornsey, Hope trained us on in many a baffling turn; endless, hopeless meanders, as it seemed; or as if the jealous waters had *dodged* us, reluctant to have the humble spot of their nativity revealed; till spent, and nigh famished, before set of the same sun, we sate down somewhere by Bowes Farm near Tottenham, with a tithe of our proposed labours only yet accomplished; sorely convinced in spirit, that that Brucian enterprise was as yet too arduous for our young shoulders.

Not more refreshing to the thirsty curiosity of the traveller is the tracing of some mighty waters up to their shallow fontlet, than it is to a pleased and candid reader to go back to the inexperienced essays, the first callow flights in authorship, of some established name in literature; from the Gnat which preluded to the Æneid, to the Duck which Samuel Johnson trod on.

In those days every Morning Paper, as an essential retainer to its establishment, kept an author, who was bound to furnish daily a quantum of witty paragraphs. Sixpence a joke—and it was thought pretty high too—was Dan Stuart's settled remuneration in these cases. The chat of the day, scandal, but, above all, *dress*, furnished the material. The length of no paragraph was to exceed seven lines. Shorter they might be, but they must be poignant.

A fashion of *flesh*, or rather *pink*-coloured hose for the ladies, luckily coming up at the juncture when we were on our probation for the place of Chief Jester to S.'s Paper, established our reputation in that line. We were pronounced a "capital hand." O the conceits which we varied upon *red* in all its prismatic differences! from the trite and obvious flower of Cytherea, to the flaming costume of the lady that has her sitting upon "many waters." Then there was the collateral topic of ankles. What an occasion to a truly chaste writer, like ourself, of touching that nice brink, and yet never tumbling over it, of a seemingly ever approximating something "not quite proper;" while, like a skilful posture-master, balancing

betwixt decorums and their opposites, he keeps the line, from which a hair's-breadth deviation is destruction; hovering in the confines of light and darkness, or where "both seem either;" a hazy uncertain delicacy; Autolycus-like in the Play, still putting off his expectant auditory with "Whoop, do me no harm, good man!" But, above all, that conceit arrided us most at that time, and still tickles our midriff to remember, where, allusively to the flight of Astræa—*ultima Cœlestûm terras reliquit*—we pronounced—in reference to the stockings still—that MODESTY, TAKING HER FINAL LEAVE OF MORTALS, HER LAST BLUSH WAS VISIBLE IN HER ASCENT TO THE HEAVENS BY THE TRACT OF THE GLOWING INSTEP. This might be called the crowning conceit; and was esteemed tolerable writing in those days.

But the fashion of jokes, with all other things, passes away; as did the transient mode which had so favoured us. The ankles of our fair friends in a few weeks began to reassume their whiteness, and left us scarce a leg to stand upon. Other female whims followed, but none methought so pregnant, so invitatory of shrewd conceits, and more than single meanings.

Somebody has said, that to swallow six cross-buns daily, consecutively for a fortnight, would surfeit the stoutest digestion. But to have to furnish as many jokes daily, and that not for a fortnight, but for a long twelvemonth, as we were constrained to do, was a little harder exaction. "Man goeth forth to his work until the evening"—from a reasonable hour in the morning, we presume it was meant. Now, as our main occupation took us up from eight till five every day in the City; and as our evening hours, at that time of life, had generally to do with anything rather than business, it follows, that the only time we could spare for this manufactory of jokes—our supplementary livelihood, that supplied us in every want beyond mere bread and cheese—was exactly that part of the day which (as we have heard of No Man's Land) may be fitly denominated No Man's Time; that is, no time in which a man ought to be up and awake, in. To speak more plainly, it is that time of an hour, or an hour and a half's duration, in which a man, whose occasions call him up so preposterously, has to wait for his breakfast.

O those head-aches at dawn of day, when at five, or half-past five in summer, and not much later in the dark seasons, we were compelled to rise, having been perhaps not above four hours in bed—(for we were no go-to-beds with the lamb, though we anticipated the lark ofttimes in her rising—we like a parting cup at midnight, as all young men did before these effeminate times, and to have our friends about us—we were not constellated under Aquarius, that watery sign, and therefore incapable of Bacchus, cold, washy, bloodless—we were none of your Basilian water-sponges, nor had taken our degrees at Mount Ague—we were right toping Capulets, jolly companions, we and they)—but to have to get up, as we said before, curtailed of half our fair sleep, fasting, with only a dim vista of refreshing bohea, in the distance—to be necessitated to rouse ourselves at the detestable rap of an old hag of a domestic, who seemed to take a diabolical pleasure in her announcement that it was "time to rise;" and whose chappy knuckles we have often yearned to amputate, and string them up at our chamber door, to be a terror to all such unseasonable rest-breakers in future——

"Facil" and sweet, as Virgil sings, had been the "descending" of the over-night, balmy the first sinking of the heavy head upon the pillow; but to get up, as he goes on to say,

—revocare gradus, superasque evadere ad auras—

and to get up moreover to make jokes with malice prepended—there was the "labour," there the "work."

No Egyptian taskmaster ever devised a slavery like to that, our slavery. No fractions operants ever turned out for half the tyranny which this necessity exercised upon us. Half a dozen jests in a day, (bating Sundays too), why, it seems nothing! We make twice the number every day in our lives as a matter of course, and claim no Sabbatical exemptions. But then they come into our head. But when the head has to go out to them—when the mountain must go to Mahomet—

Reader, try it for once, only for one short twelvemonth.

It was not every week that a fashion of pink stockings came up; but mostly, instead of it, some rugged, untractable subject; some topic impossible to be contorted into the risible; some feature, upon which no smile could play;

some flint, from which no process of ingenuity could procure a scintillation. There they lay; there your appointed tale of brick-making was set before you, which you must finish, with or without straw, as it happened. The craving Dragon—*the Public*—like him in Bel's temple—must be fed; it expected its daily rations; and Daniel, and ourselves, to do us justice, did the best we could on this side bursting him.

While we were wringing out coy sprightlinesses for the Post, and writhing under the toil of what is called "easy writing," Bob Allen, our *quondam* schoolfellow, was tapping his impracticable brains in a like service for the "Oracle." Not that Robert troubled himself much about wit. If his paragraphs had a sprightly air about them, it was sufficient. He carried this nonchalance so far at last, that a matter of intelligence, and that no very important one, was not seldom palmed upon his employers for a good jest; for example sake —"*Walking yesterday morning casually down Snow Hill, who should we meet but Mr. Deputy Humphreys! we rejoice to add, that the worthy Deputy appeared to enjoy a good state of health. We do not ever remember to have seen him look better.*" This gentleman so surprisingly met upon Snow Hill, from some peculiarities in gait or gesture, was a constant butt for mirth to the small paragraph-mongers of the day; and our friend thought that he might have his fling at him with the rest. We met A. in Holborn shortly after this extraordinary rencounter, which he told with tears of satisfaction in his eyes, and chuckling at the anticipated effects of its announcement next day in the paper. We did not quite comprehend where the wit of it lay at the time; nor was it easy to be detected, when the thing came out advantaged by type and letter-press. He had better have met anything that morning than a Common Council Man. His services were shortly after dispensed with, on the plea that his paragraphs of late had been deficient in point. The one in question, it must be owned, had an air, in the opening especially, proper to awaken curiosity; and the sentiment, or moral, wears the aspect of humanity and good neighbourly feeling. But somehow the conclusion was not judged altogether to answer to the magnificent promise of the premises. We traced our friend's pen afterwards in the "True Briton," the "Star," the "Traveller," —from all which he was successively dismissed, the Proprietors having "no further occasion for his services." Nothing was easier than to detect him. When wit failed, or topics ran low, there constantly appeared the following—"*It is not generally known that the three Blue Balls at the Pawnbrokers' shops are the ancient arms of Lombardy. The Lombards were the first money-brokers in Europe.*" Bob has done more to set the public right on this important point of blazonry, than the whole College of Heralds.

The appointment of a regular wit has long ceased to be a part of the economy of a Morning Paper. Editors find their own jokes, or do as well without them. Parson Este, and Topham, brought up the set custom of "witty paragraphs" first in the "World." Boaden was a reigning paragraphist in his day, and succeeded poor Allen in the "Oracle." But, as we said, the fashion of jokes passes away; and it would be difficult to discover in the biographer of Mrs. Siddons, any traces of that vivacity and fancy which charmed the whole town at the commencement of the present century. Even the prelusive delicacies of the present writer—the curt "Astræan allusion"—would be thought pedantic and out of date, in these days.

From the office of the Morning Post (for we may as well exhaust our Newspaper Reminiscences at once) by change of property in the paper, we were transferred, mortifying exchange! to the office of the Albion Newspaper, late Rackstrow's Museum, in Fleet street. What a transition—from a handsome apartment, from rose-wood desks, and silver inkstands, to an office—no office, but a *den* rather, but just redeemed from the occupation of dead monsters, of which it seemed redolent—from the centre of loyalty and fashion, to a focus of vulgarity and sedition! Here in murky closet, inadequate from its square contents to the receipt of the two bodies of Editor, and humble paragraph-maker, together at one time, sat in the discharge of his new editorial functions (the "Bigod" of Elia) the redoubted John Fenwick.

F., without a guinea in his pocket, and having left not many in the pockets of his friends whom he might command, had purchased (on tick doubtless) the whole and sole Editorship, Proprietorship, with all the rights and titles (such as they were worth) of the Albion from one

Lovell; of whom we know nothing, save that he had stood in the pillory for a libel on the Prince of Wales. With this hopeless concern—for it had been sinking ever since its commencement, and could now reckon upon not more than a hundred subscribers—F. resolutely determined upon pulling down the Government in the first instance, and making both our fortunes by way of corollary. For seven weeks and more did this infatuated democrat go about borrowing seven-shilling pieces, and lesser coin, to meet the daily demands of the Stamp office, which allowed no credit to publications of that side in politics. An outcast from politer bread, we attached our small talents to the forlorn fortunes of our friend. Our occupation now was to write treason.

Recollections of feelings—which were all that now remained from our first boyish heats kindled by the French Revolution, when, if we were misled, we erred in the company of some who are accounted very good men now—rather than any tendency at this time to Republican doctrines—assisted us in assuming a style of writing, while the paper lasted, consonant in no very under tone—to the right earnest fanaticism of F. Our cue was now to insinuate, rather than recommend, possible abdications. Blocks, axes, Whitehall tribunals, were covered with flowers of so cunning a periphrasis—as Mr. Bayes says, never naming the *thing* directly—that the keen eye of an Attorney General was insufficient to detect the lurking snake among them. There were times, indeed, when we sighed for our more gentleman-like occupation under Stuart. But with change of masters it is ever change of service. Already one paragraph, and another, as we learned afterwards from a gentleman at the Treasury, had begun to be marked at that office, with a view of its being submitted at least to the attention of the proper Law Officers—when an unlucky, or rather lucky epigram from our pen, aimed at Sir J——s M——h, who was on the eve of departing for India to reap the fruits of his apostacy, as F. pronounced it, (it is hardly worth particularising,) happening to offend the nice sense of Lord, or, as he then delighted to be called, Citizen Stanhope, deprived F. at once of the last hopes of a guinea from the last patron that had stuck by us; and breaking up our establishment, left us to the safe, but somewhat mortifying, neglect of the Crown Lawyers. It was about this time, or a little earlier, that Dan Stuart made that curious confession to us, that he had "never deliberately walked into an Exhibition at Somerset House in his life."

## BARRENNESS OF THE IMAGINATIVE FACULTY IN THE PRODUCTIONS OF MODERN ART.

Hogarth excepted, can we produce any one painter within the last fifty years, or since the humour of exhibiting began, that has treated a story *imaginatively*? By this we mean, upon whom his subject has so acted, that it has seemed to direct *him*—not to be arranged by him? Any upon whom its leading or collateral points have impressed themselves so tyrannically, that he dared not treat it otherwise, lest he should falsify a revelation? Any that has imparted to his compositions, not merely so much truth as is enough to convey a story with clearness, but that individualising property, which should keep the subject so treated distinct in feature from every other subject, however similar, and to common apprehensions almost identical; so as that we might say, this and this part could have found an appropriate place in no other picture in the world but this? Is there anything in modern art—we will not demand that it should be equal—but in any way analogous to what Titian has effected, in that wonderful bringing together of two times in the "Ariadne," in the National Gallery? Precipitous, with his reeling satyr rout about him, re-peopling and re-illuming suddenly the waste places, drunk with a new fury beyond the grape, Bacchus, born in fire, fire-like flings himself at the Cretan. This is the time present. With this telling of the

story—an artist, and no ordinary one, might remain richly proud. Guido, in his harmonious version of it, saw no further. But from the depths of the imaginative spirit Titian has recalled past time, and laid it contributory with the present to one simultaneous effect. With the desert all ringing with the mad cymbals of his followers, made lucid with the presence and new offers of a god,—as if unconscious of Bacchus, or but idly casting her eyes as upon some unconcerning pageant—her soul undistracted from Theseus—Ariadne is still pacing the solitary shore in as much heart-silence, and in almost the same local solitude, with which she awoke at day-break to catch the forlorn last glances of the sail that bore away the Athenian.

Here are two points miraculously co-uniting; fierce society, with the feeling of solitude still absolute; noon-day revelations, with the accidents of the dull grey dawn unquenched and lingering; the *present* Bacchus, with the *past* Ariadne; two stories, with double Time; separate, and harmonising. Had the artist made the woman one shade less indifferent to the God; still more, had she expressed a rapture at his advent, where would have been the story of the mighty desolation of the heart previous? merged in the insipid accident of a flattering offer met with a welcome acceptance. The broken heart for Theseus was not lightly to be pieced up by a God.

We have before us a fine rough print, from a picture by Raphael in the Vatican. It is the Presentation of the new-born Eve to Adam by the Almighty. A fairer mother of mankind we might imagine, and a goodlier sire perhaps of men since born. But these are matters subordinate to the conception of the *situation*, displayed in this extraordinary production. A tolerably modern artist would have been satisfied with tempering certain raptures of connubial anticipation, with a suitable acknowledgment to the Giver of the blessing, in the countenance of the first bridegroom; something like the divided attention of the child (Adam was here a child-man) between the given toy, and the mother who had just blest it with the bauble. This is the obvious, the first-sight view, the superficial. An artist of a higher grade, considering the awful presence they were in, would have taken care to subtract something from the expression of the more human passion, and to heighten the more spiritual one. This would be as much as an exhibition-goer, from the opening of Somerset House to last year's show, has been encouraged to look for. It is obvious to hint at a lower expression yet, in a picture that, for respects of drawing and colouring, might be deemed not wholly inadmissible within these art-fostering walls, in which the raptures should be as ninety-nine, the gratitude as one, or perhaps zero! By neither the one passion nor the other has Raphael expounded the situation of Adam. Singly upon his brow sits the absorbing sense of wonder at the created miracle. The *moment* is seized by the intuitive artist, perhaps not self-conscious of his art, in which neither of the conflicting emotions—a moment how abstracted!—have had time to spring up, or to battle for indecorous mastery. —We have seen a landscape of a justly admired neoteric, in which he aimed at delineating a fiction, one of the most severely beautiful in antiquity—the gardens of the Hesperides. To do Mr. —— justice, he had painted a laudable orchard, with fitting seclusion, and a veritable dragon (of which a Polypheme, by Poussin, is somehow a fac-simile for the situation), looking over into the world shut out backwards, so that none but a "still-climbing Hercules" could hope to catch a peep at the admired Ternary of Recluses. No conventual porter could keep his eyes better than this custos with the "lidless eyes." He not only sees that none *do* intrude into that privacy, but, as clear as daylight, that none but *Hercules aut Diabolus* by any manner of means *can*. So far all is well. We have absolute solitude here or nowhere. *Ab extra* the damsels are snug enough. But here the artist's courage seems to have failed him. He began to pity his pretty charge, and, to comfort the irksomeness, has peopled their solitude with a bevy of fair attendants, maids of honour, or ladies of the bed-chamber, according to the approved etiquette at a court of the nineteenth century; giving to the whole scene the air of a *fête champêtre*, if we will but excuse the absence of the gentlemen. This is well, and Watteauish. But what is become of the solitary mystery—the

> Daughters three,
> That sing around the golden tree?

This is not the way in which Poussin would have treated this subject.

The paintings, or rather the stupendous architectural designs, of a modern artist, have been urged as objections to the theory of our motto. They are of a character, we confess, to stagger it. His towered structures are of the highest order of the material sublime. Whether they were dreams, or transcripts of some elder workmanship—Assyrian ruins old—restored by this mighty artist, they satisfy our most stretched and craving conceptions of the glories of the antique world. It is a pity that they were ever peopled. On that side, the imagination of the artist halts, and appears defective. Let us examine the point of the story in the "Belshazzar's Feast." We will introduce it by an apposite anecdote.

The court historians of the day record, that at the first dinner given by the late King (then Prince Regent) at the Pavilion, the following characteristic frolic was played off. The guests were select and admiring; the banquet profuse and admirable; the lights lustrous and oriental; the eye was perfectly dazzled with the display of plate, among which the great gold salt-cellar, brought from the regalia in the Tower for this especial purpose, itself a tower! stood conspicuous for its magnitude. And now the Rev. * * * *, the then admired court Chaplain, was proceeding with the grace, when, at a signal given, the lights were suddenly overcast, and a huge transparency was discovered, in which glittered in gold letters—

"BRIGHTON—EARTHQUAKE—SWALLOW-UP-ALIVE!"

Imagine the confusion of the guests; the Georges and garters, jewels, bracelets, moulted upon the occasion! The fans dropped, and picked up the next morning by the sly court pages! Mrs. Fitz-what's-her-name fainting, and the Countess of * * * holding the smelling-bottle, till the good-humoured Prince caused harmony to be restored, by calling in fresh candles, and declaring that the whole was nothing but a pantomime *hoax*, got up by the ingenious Mr. Farley, of Covent Garden, from hints which his Royal Highness himself had furnished! Then imagine the infinite applause that followed, the mutual rallyings, the declarations that "they were not much frightened," of the assembled galaxy.

The point of time in the picture exactly answers to the appearance of the transparency in the anecdote. The huddle, the flutter, the bustle, the escape, the alarm, and the mock alarm; the prettinesses heightened by consternation; the courtier's fear which was flattery; and the lady's which was affectation; all that we may conceive to have taken place in a mob of Brighton courtiers, sympathising with the well-acted surprise of their sovereign; all this, and no more, is exhibited by the well-dressed lords and ladies in the Hall of Belus. Just this sort of consternation we have seen among a flock of disquieted wild geese at the report only of a gun having gone off!

But is this vulgar fright, this mere animal anxiety for the preservation of their persons,—such as we have witnessed at a theatre, when a slight alarm of fire has been given—an adequate exponent of a supernatural terror? the way in which the finger of God, writing judgments, would have been met by the withered conscience? There is a human fear, and a divine fear. The one is disturbed, restless, and bent upon escape. The other is bowed down, effortless, passive. When the spirit appeared before Eliphaz in the visions of the night, and the hair of his flesh stood up, was it in the thoughts of the Temanite to ring the bell of his chamber, or to call up the servants? But let us see in the text what there is to justify all this huddle of vulgar consternation.

From the words of Daniel it appears that Belshazzar had made a great feast to a thousand of his lords, and drank wine before the thousand. The golden and silver vessels are gorgeously enumerated, with the princes, the king's concubines, and his wives. Then follows—

"In the same hour came forth fingers of a man's hand, and wrote over against the candlestick upon the plaster of the wall of the king's palace; and the *king* saw the part of the hand that wrote. Then the *king's* countenance was changed, and his thoughts troubled him, so that the joints of his loins were loosened, and his knees smote one against another."

This is the plain text. By no hint can it be otherwise inferred, but that the appearance was solely confined to the fancy of Bel-

shazzar, that his single brain was troubled. Not a word is spoken of its being seen by any else there present, not even by the queen herself, who merely undertakes for the interpretation of the phenomenon, as related to her, doubtless, by her husband. The lords are simply said to be astonished; *i. e.* at the trouble and the change of countenance in their sovereign. Even the prophet does not appear to have seen the scroll, which the king saw. He recals it only, as Joseph did the Dream to the King of Egypt. "Then was the part of the hand sent from him [the Lord], and this writing was written." He speaks of the phantasm as past.

Then what becomes of this needless multiplication of the miracle? this message to a royal conscience, singly expressed—for it was said, "Thy kingdom is divided,"—simultaneously impressed upon the fancies of a thousand courtiers, who were implied in it neither directly nor grammatically?

But admitting the artist's own version of the story, and that the sight was seen also by the thousand courtiers—let it have been visible to all Babylon—as the knees of Belshazzar were shaken, and his countenance troubled, even so would the knees of every man in Babylon, and their countenances, as of an individual man, have been troubled; bowed, bent down, so would they have remained, stupor-fixed, with no thought of struggling with that inevitable judgment.

Not all that is optically possible to be seen, is to be shown in every picture. The eye delightedly dwells upon the brilliant individualities in a "Marriage at Cana," by Veronese, or Titian, to the very texture and colour of the wedding-garments, the ring glittering upon the bride's fingers, the metal and fashion of the wine-pots; for at such seasons there is leisure and luxury to be curious. But in a "day of judgment," or in a "day of lesser horrors, yet divine," as at the impious feast of Belshazzar, the eye should see, as the actual eye of an agent or patient in the immediate scene would see, only in masses and indistinction. Not only the female attire and jewelry exposed to the critical eye of fashion, as minutely as the dresses in a Lady's Magazine, in the criticised picture,—but perhaps the curiosities of anatomical science, and studied diversities of posture, in the falling angels and sinners of Michael Angelo,—have no business in their great subjects. There was no leisure for them.

By a wise falsification, the great masters of painting got at their true conclusions; by not showing the actual appearances, that is, all that was to be seen at any given moment by an indifferent eye, but only what the eye might be supposed to see in the doing or suffering of some portentous action. Suppose the moment of the swallowing up of Pompeii. There they were to be seen—houses, columns, architectural proportions, differences of public and private buildings, men and women at their standing occupations, the diversified thousand postures, attitudes, dresses, in some confusion truly, but physically they were visible. But what eye saw them at that eclipsing moment, which reduces confusion to a kind of unity, and when the senses are upturned from their proprieties, when sight and hearing are a feeling only? A thousand years have passed, and we are at leisure to contemplate the weaver fixed standing at his shuttle, the baker at his oven, and to turn over with antiquarian coolness the pots and pans of Pompeii.

"Sun, stand thou still upon Gibeon, and thou, Moon, in the valley of Ajalon." Who, in reading this magnificent Hebraism, in his conception, sees aught but the heroic son of Nun, with the out-stretched arm, and the greater and lesser light obsequious? Doubtless there were to be seen hill and dale, and chariots and horsemen, on open plain, or winding by secret defiles, and all the circumstances and stratagems of war. But whose eyes would have been conscious of this array at the interposition of the synchronic miracle? Yet in the picture of this subject by the artist of the 'Belshazzar's Feast'—no ignoble work either—the marshalling and landscape of the war is everything, the miracle sinks into an anecdote of the day; and the eye may "dart through rank and file traverse" for some minutes, before it shall discover, among his armed followers, *which is Joshua!* Not modern art alone, but ancient, where only it is to be found if anywhere, can be detected erring, from defect of this imaginative faculty. The world has nothing to show of the preternatural

in painting, transcending the figure of Lazarus bursting his grave-clothes, in the great picture at Angerstein's. It seems a thing between two beings. A ghastly horror at itself struggles with newly-apprehending gratitude at second life bestowed. It cannot forget that it was a ghost. It has hardly felt that it is a body. It has to tell of the world of spirits.—Was it from a feeling, that the crowd of half-impassioned by-standers, and the still more irrelevant herd of passers-by at a distance, who have not heard, or but faintly have been told of the passing miracle, admirable as they are in design and hue—for it is a glorified work—do not respond adequately to the action—that the single figure of the Lazarus has been attributed to Michael Angelo, and the mighty Sebastian unfairly robbed of the fame of the greater half of the interest? Now that there were not indifferent passers-by within actual scope of the eyes of those present at the miracle, to whom the sound of it had but faintly, or not at all, reached, it would be hardihood to deny; but would they see them? or can the mind in the conception of it admit of such unconcerning objects; can it think of them at all? or what associating league to the imagination can there be between the seers, and the seers not, of a presential miracle?

Were an artist to paint upon demand a picture of a Dryad, we will ask whether, in the present low state of expectation, the patron would not, or ought not be fully satisfied with a beautiful naked figure recumbent under wide-stretched oaks? Disseat those woods, and place the same figure among fountains, and fall of pellucid water, and you have a—Naiad! Not so in a rough print we have seen after Julio Romano, we think—for it is long since—*there*, by no process, with mere change of scene, could the figure have reciprocated characters. Long, grotesque, fantastic, yet with a grace of her own, beautiful in convolution and distortion, linked to her connatural tree, co-twisting with its limbs her own, till both seemed either—these, animated branches; those, disanimated members—yet the animal and vegetable lives sufficiently kept distinct—*his* Dryad lay—an approximation of two natures, which to conceive, it must be seen; analogous to, not the same with, the delicacies of Ovidian transformations.

To the lowest subjects, and, to a superficial comprehension, the most barren, the Great Masters gave loftiness and fruitfulness. The large eye of genius saw in the meanness of present objects their capabilities of treatment from their relations to some grand Past or Future. How has Raphael—we must still linger about the Vatican—treated the humble craft of the ship-builder, in *his* "Building of the Ark?" It is in that scriptural series, to which we have referred, and which, judging from some fine rough old graphic sketches of them which we possess, seem to be of a higher and more poetic grade than even the Cartoons. The dim of sight are the timid and the shrinking. There is a cowardice in modern art. As the Frenchmen, of whom Coleridge's friend made the prophetic guess at Rome, from the beard and horns of the Moses of Michael Angelo collected no inferences beyond that of a He Goat and a Cornuto; so from this subject, of mere mechanic promise, it would instinctively turn away, as from one incapable of investiture with any grandeur. The dockyards at Woolwich would object derogatory associations. The depôt at Chatham would be the mote and the beam in its intellectual eye. But not to the nautical preparations in the ship-yards of Civita Vecchia did Raphael look for instructions, when he imagined the Building of the Vessel that was to be conservatory of the wrecks of the species of drowned mankind. In the intensity of the action, he keeps ever out of sight the meanness of the operation. There is the Patriarch, in calm forethought, and with holy prescience, giving directions. And there are his agents—the solitary but sufficient Three—hewing, sawing, every one with the might and earnestness of a Demiurgus; under some instinctive rather than technical guidance! giant-muscled; every one a Hercules, or liker to those Vulcanian Three, that in sounding caverns under Mongibello wrought in fire—Brontes, and black Steropes, and Pyracmon. So work the workmen that should repair a world!

Artists again err in the confounding of *poetic* with *pictorial subjects*. In the latter, the exterior accidents are nearly everything, the unseen qualities as nothing. Othello's colour

—the infirmities and corpulence of a Sir John Falstaff—do they haunt us perpetually in the reading? or are they obtruded upon our conceptions one time for ninety-nine that we are lost in admiration at the respective moral or intellectual attributes of the character? But in a picture Othello is *always* a Blackamoor; and the other only Plump Jack. Deeply corporealised, and enchained hopelessly in the grovelling fetters of externality, must be the mind, to which, in its better moments, the image of the high-souled, high-intelligenced Quixote—the errant Star of Knighthood, made more tender by eclipse—has never presented itself, divested from the unhallowed accompaniment of a Sancho, or a rabblement at the heels of Rosinante. That man has read his book by halves; he has laughed, mistaking his author's purport, which was—tears. The artist that pictures Quixote (and it is in this degrading point that he is every season held up at our Exhibitions) in the shallow hope of exciting mirth, would have joined the rabble at the heels of his starved steed. We wish not to see *that* counterfeited, which we would not have wished to see in the reality. Conscious of the heroic inside of the noble Quixote, who, on hearing that his withered person was passing, would have stepped over his threshold to gaze upon his forlorn habiliments, and the "strange bed-fellows which misery brings a man acquainted with?" Shade of Cervantes! who in thy Second Part could put into the mouth of thy Quixote those high aspirations of a super-chivalrous gallantry, where he replies to one of the shepherdesses, apprehensive that he would spoil their pretty net-works, and inviting him to be a guest with them, in accents like these: "Truly, fairest Lady, Actæon was not more astonished when he saw Diana bathing herself at the fountain, than I have been in beholding your beauty: I commend the manner of your pastime, and thank you for your kind offers; and, if I may serve you, so I may be sure you will be obeyed, you may command me: for my profession is this, To show myself thankful, and a doer of good to all sorts of people, especially of the rank that your person shows you to be; and if those nets, as they take up but a little piece of ground, should take up the whole world, I would seek out new worlds to pass through, rather than break them: and (he adds) that you may give credit to this my exaggeration, behold at least he that promiseth you this, is Don Quixote de la Mancha, if haply this name hath come to your hearing." Illustrious Romancer! were the "fine frenzies," which possessed the brain of thy own Quixote, a fit subject, as in this Second Part, to be exposed to the jeers of Duennas and Serving Men? to be monstered, and shown up at the heartless banquets of great men? Was that pitiable infirmity, which in thy First Part misleads him, *always from within*, into half-ludicrous, but more than half-compassionable and admirable errors, not infliction enough from heaven, that men by studied artifices must devise and practise upon the humour, to inflame where they should soothe it? Why, Goneril would have blushed to practise upon the abdicated king at this rate, and the she-wolf Regan not have endured to play the pranks upon his fled wits, which thou hast made thy Quixote suffer in Duchesses' halls, and at the hands of that unworthy nobleman*.

In the First Adventures, even, it needed all the art of the most consummate artist in the Book way that the world hath yet seen, to keep up in the mind of the reader the heroic attributes of the character without relaxing; so as absolutely that they shall suffer no alloy from the debasing fellowship of the clown. If it ever obtrudes itself as a disharmony, are we inclined to laugh; or not, rather, to indulge a contrary emotion?—Cervantes, stung, perchance, by the relish with which *his* Reading Public had received the fooleries of the man, more to their palates than the generosities of the master, in the sequel let his pen run riot, lost the harmony and the balance, and sacrificed a great idea to the taste of his contemporaries. We know that in the present day the Knight has fewer admirers than the Squire. Anticipating, what did actually happen to him—as afterwards it did to his scarce inferior follower, the Author of "Guzman de Alfarache"—that some less knowing hand would prevent him by a spurious Second Part; and judging that it would be easier for his competitor to out-bid him in the comicalities, than in the *romance*, of his work, he abandoned his Knight,

* Yet from this Second Part, our cried-up pictures are mostly selected; the waiting-women with beards, &c.

and has fairly set up the Squire for his Hero. For what else has he unsealed the eyes of Sancho? and instead of that twilight state of semi-insanity—the madness at second-hand—the contagion, caught from a stronger mind infected—that war between native cunning, and hereditary deference, with which he has hitherto accompanied his master—two for a pair almost—does he substitute a downright Knave, with open eyes, for his own ends only following a confessed Madman; and offering at one time to lay, if not actually laying, hands upon him! From the moment that Sancho loses his reverence, Don Quixote is become—a treatable lunatic. Our artists handle him accordingly.

## THE WEDDING.

I DO not know when I have been better pleased than at being invited last week to be present at the wedding of a friend's daughter. I like to make one at these ceremonies, which to us old people give back our youth in a manner, and restore our gayest season, in the remembrance of our own success, or the regrets, scarcely less tender, of our own youthful disappointments, in this point of a settlement. On these occasions I am sure to be in good-humour for a week or two after, and enjoy a reflected honey-moon. Being without a family, I am flattered with these temporary adoptions into a friend's family; I feel a sort of cousinhood, or uncleship, for the season; I am inducted into degrees of affinity; and, in the participated socialities of the little community, I lay down for a brief while my solitary bachelorship. I carry this humour so far, that I take it unkindly to be left out, even when a funeral is going on in the house of a dear friend. But to my subject.——

The union itself had been long settled, but its celebration had been hitherto deferred, to an almost unreasonable state of suspense in the lovers, by some invincible prejudices which the bride's father had unhappily contracted upon the subject of the too early marriages of females. He has been lecturing any time these five years—for to that length the courtship has been protracted—upon the propriety of putting off the solemnity, till the lady should have completed her five-and-twentieth year. We all began to be afraid that a suit, which as yet had abated of none of its ardours, might at last be lingered on, till passion had time to cool, and love go out in the experiment. But a little wheedling on the part of his wife, who was by no means a party to these overstrained notions, joined to some serious expostulations on that of his friends, who, from the growing infirmities of the old gentleman, could not promise ourselves many years' enjoyment of his company, and were anxious to bring matters to a conclusion during his lifetime, at length prevailed; and on Monday last the daughter of my old friend, Admiral ———, having attained the *womanly* age of nineteen, was conducted to the church by her pleasant cousin J——, who told some few years older.

Before the youthful part of my female readers express their indignation at the abominable loss of time occasioned to the lovers by the preposterous notions of my old friend, they will do well to consider the reluctance which a fond parent naturally feels at parting with his child. To this unwillingness, I believe, in most cases may be traced the difference of opinion on this point between child and parent, whatever pretences of interest or prudence may be held out to cover it. The hard-heartedness of fathers is a fine theme for romance writers, a sure and moving topic; but is there not something untender, to say no more of it, in the hurry which a beloved child is sometimes in to tear herself from the paternal stock, and commit herself to strange graftings? The case is heightened where the lady, as in the present instance, happens to be an only child. I do not understand these matters experimentally, but I can make a shrewd guess at the wounded pride of a parent upon these occasions. It is no new observation, I believe, that a lover in most cases has no rival so much to be feared

as the father. Certainly there is a jealousy in *unparallel subjects*, which is little less heart-rending than the passion which we more strictly christen by that name. Mothers' scruples are more easily got over; for this reason, I suppose, that the protection transferred to a husband is less a derogation and a loss to their authority than to the paternal. Mothers, besides, have a trembling foresight, which paints the inconveniences (impossible to be conceived in the same degree by the other parent) of a life of forlorn celibacy, which the refusal of a tolerable match may entail upon their child. Mothers' instinct is a surer guide here, than the cold reasonings of a father on such a topic. To this instinct may be imputed, and by it alone may be excused, the unbeseeming artifices, by which some wives push on the matrimonial projects of their daughters, which the husband, however approving, shall entertain with comparative indifference. A little shamelessness on this head is pardonable. With this explanation, forwardness becomes a grace, and maternal importunity receives the name of a virtue.—But the parson stays, while I preposterously assume his office; I am preaching, while the bride is on the threshold.

Nor let any of my female readers suppose that the sage reflections which have just escaped me have the obliquest tendency of application to the young lady, who, it will be seen, is about to venture upon a change in her condition, at a *mature and competent age*, and not without the fullest approbation of all parties. I only deprecate *very hasty marriages*.

It had been fixed that the ceremony should be gone through at an early hour, to give time for a little *déjeuné* afterwards, to which a select party of friends had been invited. We were in church a little before the clock struck eight.

Nothing could be more judicious or graceful than the dress of the bride-maids—the three charming Miss Foresters—on this morning. To give the bride an opportunity of shining singly, they had come habited all in green. I am ill at describing female apparel; but while *she* stood at the altar in vestments white and candid as her thoughts, a sacrificial whiteness, *they* assisted in robes, such as might become Diana's nymphs—Foresters indeed—as such who had not yet come to the resolution of putting off cold virginity. These young maids, not being so blest as to have a mother living, I am told, keep single for their father's sake, and live all together so happy with their remaining parent, that the hearts of their lovers are ever broken with the prospect (so inauspicious to their hopes) of such uninterrupted and provoking home-comfort. Gallant girls! each a victim worthy of Iphigenia!

I do not know what business I have to be present in solemn places. I cannot divest me of an unseasonable disposition to levity upon the most awful occasions. I was never cut out for a public functionary. Ceremony and I have long shaken hands; but I could not resist the importunities of the young lady's father, whose gout unhappily confined him at home, to act as parent on this occasion, and *give away the bride*. Something ludicrous occurred to me at this most serious of all moments—a sense of my unfitness to have the disposal, even in imagination, of the sweet young creature beside me. I fear I was betrayed to some lightness, for the awful eye of the parson—and the rector's eye of Saint Mildred's in the Poultry is no trifle of a rebuke—was upon me in an instant, souring my incipient jest to the tristful severities of a funeral.

This was the only misbehaviour which I can plead to upon this solemn occasion, unless what was objected to me after the ceremony, by one of the handsome Miss T——s, be accounted a solecism. She was pleased to say that she had never seen a gentleman before me give away a bride, in black. Now black has been my ordinary apparel so long—indeed I take it to be the proper costume of an author—the stage sanctions it—that to have appeared in some lighter colour would have raised more mirth at my expense, than the anomaly had created censure. But I could perceive that the bride's mother, and some elderly ladies present (God bless them!) would have been well content, if I had come in any other colour than that. But I got over the omen by a lucky apologue, which I remembered out of Pilpay, or some Indian author, of all the birds being invited to the linnet's wedding, at which, when all the rest came in their gayest feathers, the raven alone apologised for his cloak because "he had no other." This tolerably reconciled the elders. But with the young people all was merriment, and shaking of hands, and congratulations, and

kissing away the bride's tears, and kissing from her in return, till a young lady, who assumed some experience in these matters, having worn the nuptial bands some four or five weeks longer than her friend, rescued her, archly observing, with half an eye upon the bridegroom, that at this rate she would have "none left."

My friend the admiral was in fine wig and buckle on this occasion—a striking contrast to his usual neglect of personal appearance. He did not once shove up his borrowed locks (his custom ever at his morning studies) to betray the few grey stragglers of his own beneath them. He wore an aspect of thoughtful satisfaction. I trembled for the hour, which at length approached, when after a protracted *breakfast* of three hours—if stores of cold fowls, tongues, hams, botargoes, dried fruits, wines, cordials, &c., can deserve so meagre an appellation—the coach was announced, which was come to carry off the bride and bridegroom for a season, as custom has sensibly ordained, into the country; upon which design, wishing them a felicitous journey, let us return to the assembled guests.

> As when a well-graced actor leaves the stage,
> The eyes of men
> Are idly bent on him that enters next,

so idly did we bend our eyes upon one another, when the chief performers in the morning's pageant had vanished. None told his tale. None sipped her glass. The poor Admiral made an effort—it was not much. I had anticipated so far. Even the infinity of full satisfaction, that had betrayed itself through the prim looks and quiet deportment of his lady, began to wane into something of misgiving. No one knew whether to take their leaves or stay. We seemed assembled upon a silly occasion. In this crisis, betwixt tarrying and departure, I must do justice to a foolish talent of mine, which had otherwise like to have brought me into disgrace in the fore-part of the day; I mean a power, in any emergency, of thinking and giving vent to all manner of strange nonsense. In this awkward dilemma I found it sovereign. I rattled off some of my most excellent absurdities. All were willing to be relieved, at any expense of reason, from the pressure of the intolerable vacuum which had succeeded to the morning bustle. By this means I was fortunate in keeping together the better part of the company to a late hour; and a rubber of whist (the Admiral's favourite game) with some rare strokes of chance as well as skill, which came opportunely on his side—lengthened out till midnight—dismissed the old gentleman at last to his bed with comparatively easy spirits.

I have been at my old friend's various times since. I do not know a visiting place where every guest is so perfectly at his ease; nowhere, where harmony is so strangely the result of confusion. Everybody is at cross purposes, yet the effect is so much better than uniformity. Contradictory orders; servants pulling one way; master and mistress driving some other, yet both diverse; visiters huddled up in corners; chairs unsymmetrised; candles disposed by chance; meals at odd hours, tea and supper at once, or the latter preceding the former; the host and the guest conferring, yet each upon a different topic, each understanding himself, neither trying to understand or hear the other; draughts and politics, chess and political economy, cards and conversation on nautical matters, going on at once, without the hope, or indeed the wish, of distinguishing them, make it altogether the most perfect *concordia discors* you shall meet with. Yet somehow the old house is not quite what it should be. The Admiral still enjoys his pipe, but he has no Miss Emily to fill it for him. The instrument stands where it stood, but she is gone, whose delicate touch could sometimes for a short minute appease the warring elements. He has learnt, as Marvel expresses it, to "make his destiny his choice." He bears bravely up, but he does not come out with his flashes of wild wit so thick as formerly. His sea songs seldomer escape him. His wife, too, looks as if she wanted some younger body to scold and set to rights. We all miss a junior presence. It is wonderful how one young maiden freshens up, and keeps green, the paternal roof. Old and young seem to have an interest in her, so long as she is not absolutely disposed of. The youthfulness of the house is flown. Emily is married.

# REJOICINGS UPON THE NEW YEAR'S COMING OF AGE.

The *Old Year* being dead, and the *New Year* coming of age, which he does, by Calendar Law, as soon as the breath is out of the old gentleman's body, nothing would serve the young spark but he must give a dinner upon the occasion, to which all the *Days* in the year were invited. The *Festivals*, whom he deputed as his stewards, were mightily taken with the notion. They had been engaged time out of mind, they said, in providing mirth and good cheer for mortals below; and it was time they should have a taste of their own bounty. It was stiffly debated among them, whether the *Fasts* should be admitted. Some said, the appearance of such lean, starved guests, with their mortified faces, would pervert the ends of the meeting. But the objection was overruled by *Christmas Day*, who had a design upon *Ash Wednesday* (as you shall hear), and a mighty desire to see how the old Domine would behave himself in his cups. Only the *Vigils* were requested to come with their lanterns, to light the gentlefolks home at night.

All the *Days* came to their day. Covers were provided for three hundred and sixty-five guests at the principal table; with an occasional knife and fork at the side-board for the *Twenty-Ninth of February*.

I should have told you, that cards of invitation had been issued. The carriers were the *Hours;* twelve little, merry, whirligig footpages, as you should desire to see, that went all round, and found out the persons invited well enough, with the exception of *Easter Day*, *Shrove Tuesday*, and a few such *Moveables*, who had lately shifted their quarters.

Well, they all met at last, foul *Days*, fine *Days*, all sorts of *Days*, and a rare din they made of it. There was nothing but, Hail! fellow *Day*,—well met—brother *Day*—sister *Day*—only *Lady Day* kept a little on the aloof, and seemed somewhat scornful. Yet some said, *Twelfth Day* cut her out and out, for she came in a tiffany suit, white and gold, like a queen on a frost-cake, all royal, glittering, and *Epiphanous*. The rest came, some in green, some in white—but old *Lent and his family* were not yet out of mourning. Rainy *Days* came in, dripping; and sun-shiny *Days* helped them to change their stockings. *Wedding Day* was there in his marriage finery, a little the worse for wear. *Pay Day* came late, as he always does; and *Doomsday* sent word—he might be expected.

*April Fool* (as my young lord's jester) took upon himself to marshal the guests, and wild work he made with it. It would have posed old Erra Pater to have found out any given *Day* in the year, to erect a scheme upon—good *Days*, bad *Days*, were so shuffled together, to the confounding of all sober horoscopy.

He had stuck the *Twenty-First of June* next to the *Twenty-Second of December*, and the former looked like a Maypole siding a marrow-bone. *Ash Wednesday* got wedged in (as was concerted) betwixt *Christmas* and *Lord Mayor's Days*. Lord! how he laid about him! Nothing but barons of beef and turkeys would go down with him—to the great greasing and detriment of his new sackcloth bib and tucker. And still *Christmas Day* was at his elbow, plying him with the wassail-bowl, till he roared, and hiccupp'd, and protested there was no faith in dried ling, but commended it to the devil for a sour, windy, acrimonious, censorious, hy-po-crit-crit-critical mess, and no dish for a gentleman. Then he dipt his fist into the middle of the great custard that stood before his *left-hand neighbour*, and daubed his hungry beard all over with it, till you would have taken him for the *Last Day in December*, it so hung in icicles.

At another part of the table, *Shrove Tuesday* was helping the *Second of September* to some cock broth,—which courtesy the latter returned with the delicate thigh of a hen

pheasant—so there was no love lost for that matter. The *Last of Lent* was spunging upon *Shrovetide's* pancakes; which *April Fool* perceiving, told him he did well, for pancakes were proper to a *good fry-day*.

In another part, a hubbub arose about the *Thirtieth of January*, who, it seems, being a sour puritanic character, that thought nobody's meat good or sanctified enough for him, had smuggled into the room a calf's head, which he had had cooked at home for that purpose, thinking to feast thereon incontinently; but as it lay in the dish *March Manyweathers*, who is a very fine lady, and subject to the meagrims, screamed out there was a "human head in the platter," and raved about Herodias' daughter to that degree, that the obnoxious viand was obliged to be removed; nor did she recover her stomach till she had gulped down a *Restorative*, confected of *Oak Apple*, which the merry *Twenty-Ninth of May* always carries about with him for that purpose.

The King's health * being called for after this, a notable dispute arose between the *Twelfth of August* (a zealous old Whig gentlewoman), and the *Twenty Third of April* (a new-fangled lady of the Tory stamp), as to which of them should have the honour to propose it. *August* grew hot upon the matter, affirming time out of mind the prescriptive right to have lain with her, till her rival had basely supplanted her; whom she represented as little better than a *kept* mistress, who went about in *fine clothes*, while she (the legitimate BIRTHDAY) had scarcely a rag, &c.

*April Fool*, being made mediator, confirmed the right in the strongest form of words to the appellant, but decided for peace' sake that the exercise of it should remain with the present possessor. At the same time, he slyly rounded the first lady in the ear, that an action might lie against the Crown for *bi-geny*.

It beginning to grow a little duskish, *Candlemas* lustily bawled out for lights, which was opposed by all the *Days*, who protested against burning daylight. Then fair water was handed round in silver ewers, and the *same lady* was observed to take an unusual time in *Washing* herself.

*May Day*, with that sweetness which is peculiar to her, in a neat speech proposing the health of the founder, crowned her goblet (and by her example the rest of the company) with garlands. This being done, the lordly *New Year* from the upper end of the table, in a cordial but somewhat lofty tone, returned thanks. He felt proud on an occasion of meeting so many of his worthy father's late tenants, promised to improve their farms, and at the same time to abate (if anything was found unreasonable) in their rents.

At the mention of this, the four *Quarter Days* involuntarily looked at each other, and smiled; *April Fool* whistled to an old tune of "New Brooms;" and a surly old rebel at the further end of the table (who was discovered to be no other than the *Fifth of November*) muttered out, distinctly enough to be heard by the whole company, words to this effect, that, "when the old one is gone, he is a fool that looks for a better." Which rudeness of his, the guests resenting, unanimously voted his expulsion; and the male-content was thrust out neck and heels into the cellar, as the properest place for such a *boutefeu* and firebrand as he had shown himself to be.

Order being restored—the young lord (who, to say truth, had been a little ruffled, and put beside his oratory) in as few, and yet as obliging words as possible, assured them of entire welcome; and, with a graceful turn, singling out poor *Twenty Ninth of February*, that had sate all this while mumchance at the side-board, begged to couple his health with that of the good company before him—which he drank accordingly; observing, that he had not seen his honest face any time these four years—with a number of endearing expressions besides. At the same time, removing the solitary *Day* from the forlorn seat which had been assigned him, he stationed him at his own board, somewhere between the *Greek Calends* and *Latter Lammas*.

*Ash Wednesday*, being now called upon for a song, with his eyes fast stuck in his head, and as well as the Canary he had swallowed would give him leave, struck up a Carol, which *Christmas Day* had taught him for the nonce; and was followed by the latter, who gave "Miserere" in fine style, hitting off the mumping notes and lengthened drawl of *Old Mortification* with infinite humour. *April Fool* swore they had exchanged conditions; but *Good Friday* was observed to look extremely grave;

* King George IV.

and *Sunday* held her fan before her face, that she might not be seen to smile.

*Shrove-tide*, *Lord Mayor's Day*, and *April Fool*, next joined in a glee—

Which is the properest day to drink?

in which all the *Days* chiming in, made a merry burden.

They next fell to quibbles and conundrums. The question being proposed, who had the greatest number of followers—the *Quarter Days* said, there could be no question as to that; for they had all the creditors in the world dogging their heels. But *April Fool* gave it in favour of the *Forty Days before Easter*; because the debtors in all cases outnumbered the creditors, and they kept *lent* all the year.

All this while *Valentine's Day* kept courting pretty *May*, who sate next him, slipping amorous *billets-doux* under the table, till the *Dog Days* (who are naturally of a warm constitution) began to be jealous, and to bark and rage exceedingly. *April Fool*, who likes a bit of sport above measure, and had some pretensions to the lady besides, as being but a cousin once removed,—clapped and halloo'd them on; and as fast as their indignation cooled, those mad wags, the *Ember Days*, were at it with their bellows, to blow it into a flame; and all was in a ferment: till old Madam *Septuagesima* (who boasts herself the *Mother of the Days*) wisely diverted the conversation with a tedious tale of the lovers which she could reckon when she was young; and of one Master *Rogation Day* in particular, who was for ever putting the *question* to her; but she kept him at a distance, as the chronicle would tell—by which I apprehend she meant the Almanack. Then she rambled on to the *Days that were gone*, the *good old Days*, and so to the *Days before the Flood*—which plainly showed her old head to be little better than crazed and doited.

Day being ended, the *Days* called for their cloaks and great-coats, and took their leaves. *Lord Mayor's Day* went off in a Mist, as usual; *Shortest Day* in a deep black Fog, that wrapt the little gentleman all round like a hedge-hog. Two *Vigils*—so watchmen are called in heaven—saw *Christmas Day* safe home—they had been used to the business before. Another *Vigil*—a stout, sturdy patrole, called the *Eve of St. Christopher*—seeing *Ash Wednesday* in a condition little better than he should be—e'en whipt him over his shoulders, pick-a-back fashion, and *Old Mortification* went floating home singing—

On the bat's back do I fly,

and a number of old snatches besides, between drunk and sober; but very few Aves or Penitentiaries (you may believe me) were among them. *Longest Day* set off westward in beautiful crimson and gold—the rest, some in one fashion, some in another; but *Valentine* and pretty *May* took their departure together in one of the prettiest silvery twilights a Lover's Day could wish to set in.

## CONFESSIONS OF A DRUNKARD.

Dehortations from the use of strong liquors have been the favourite topic of sober declaimers in all ages, and have been received with abundance of applause by water-drinking critics. But with the patient himself, the man that is to be cured, unfortunately their sound has seldom prevailed. Yet the evil is acknowledged, the remedy simple. Abstain. No force can oblige a man to raise the glass to his head against his will. 'Tis as easy as not to steal, not to tell lies.

Alas! the hand to pilfer, and the tongue to bear false witness, have no constitutional tendency. These are actions indifferent to them-At the first instance of the reformed will, they can be brought off without a murmur. The itching finger is but a figure in speech, and the tongue of the liar can with the same natural delight give forth useful truths with which it has been accustomed to scatter their pernicious contraries. But when a man has commenced sot——

O pause, thou sturdy moralist, thou person of stout nerves and a strong head, whose liver is happily untouched, and ere thy gorge riseth at

the *name* which I have written, first learn what the *thing* is; how much of compassion, how much of human allowance, thou mayst virtuously mingle with thy disapprobation. Trample not on the ruins of a man. Exact not, under so terrible a penalty as infamy, a resuscitation from a state of death almost as real as that from which Lazarus rose not but by a miracle.

Begin a reformation, and custom will make it easy. But what if the beginning be dreadful, the first steps not like climbing a mountain but going through fire? what if the whole system must undergo a change violent as that which we conceive of the mutation of form in some insects? what if a process comparable to flaying alive be to be gone through? is the weakness that sinks under such struggles to be confounded with the pertinacity which clings to other vices, which have induced no constitutional necessity, no engagement of the whole victim, body and soul?

I have known one in that state, when he has tried to abstain but for one evening,—though the poisonous potion had long ceased to bring back its first enchantments, though he was sure it would rather deepen his gloom than brighten it,—in the violence of the struggle, and the necessity he has felt of getting rid of the present sensation at any rate, I have known him to scream out, to cry aloud, for the anguish and pain of the strife within him.

Why should I hesitate to declare, that the man of whom I speak is myself? I have no puling apology to make to mankind. I see them all in one way or another deviating from the pure reason. It is to my own nature alone I am accountable for the woe that I have brought upon it.

I believe that there are constitutions, robust heads and iron insides, whom scarce any excesses can hurt; whom brandy (I have seen them drink it like wine), at all events whom wine, taken in ever so plentiful measure, can do no worse injury to than just to muddle their faculties, perhaps never very pellucid. On them this discourse is wasted. They would but laugh at a weak brother, who trying his strength with them, and coming off foiled from the contest, would fain persuade them that such agonistic exercises are dangerous. It is to a very different description of persons I speak. It is to the weak, the nervous; to those who feel the want of some artificial aid to raise their spirits in society to what is no more than the ordinary pitch of all around them without it. This is the secret of our drinking. Such must fly the convivial board in the first instance, if they do not mean to sell themselves for term of life.

Twelve years ago I had completed my six-and-twentieth year. I had lived from the period of leaving school to that time pretty much in solitude. My companions were chiefly books, or at most one or two living ones of my own book-loving and sober stamp. I rose early, went to bed betimes, and the faculties which God had given me, I have reason to think, did not rust in me unused.

About that time I fell in with some companions of a different order. They were men of boisterous spirits, sitters up a-nights, disputants, drunken; yet seemed to have something noble about them. We dealt about the wit, or what passes for it after midnight, jovially. Of the quality called fancy I certainly possessed a larger share than my companions. Encouraged by their applause, I set up for a professed joker! I, who of all men am least fitted for such an occupation, having, in addition to the greatest difficulty which I experience at all times of finding words to express my meaning, a natural nervous impediment in my speech!

Reader, if you are gifted with nerves like mine, aspire to any character but that of a wit. When you find a tickling relish upon your tongue disposing you to that sort of conversation, especially if you find a preternatural flow of ideas setting in upon you at the sight of a bottle and fresh glasses, avoid giving way to it as you would fly your greatest destruction. If you cannot crush the power of fancy, or that within you which you mistake for such, divert it, give it some other play. Write an essay, pen a character or description,—but not as I do now, with tears trickling down your cheeks.

To be an object of compassion to friends, of derision to foes; to be suspected by strangers, stared at by fools; to be esteemed dull when you cannot be witty, to be applauded for witty when you know that you have been dull; to be called upon for the extemporaneous exercise of that faculty which no premeditation

can give; to be spurred on to efforts which end in contempt; to be set on to provoke mirth which procures the procurer hatred; to give pleasure and be paid with squinting malice; to swallow draughts of life-destroying wine which are to be distilled into airy breath to tickle vain auditors; to mortgage miserable morrows for nights of madness; to waste whole seas of time upon those who pay it back in little inconsiderable drops of grudging applause,—are the wages of buffoonery and death.

Time, which has a sure stroke at dissolving all connexions which have no solider fastening than this liquid cement, more kind to me than my own taste or penetration, at length opened my eyes to the supposed qualities of my first friends. No trace of them is left but in the vices which they introduced, and the habits they infixed. In them my friends survive still, and exercise ample retribution for any supposed infidelity that I may have been guilty of towards them.

My next more immediate companions were and are persons of such intrinsic and felt worth, that though accidentally their acquaintance has proved pernicious to me, I do not know that if the thing were to do over again, I should have the courage to eschew the mischief at the price of forfeiting the benefit. I came to them reeking from the steams of my late over-heated notions of companionship; and the slightest fuel which they unconsciously afforded, was sufficient to feed my old fires into a propensity.

They were no drinkers, but, one from professional habits, and another from a custom derived from his father, smoked tobacco. The devil could not have devised a more subtle trap to re-take a backsliding penitent. The transition, from gulping down draughts of liquid fire to puffing out innocuous blasts of dry smoke, was so like cheating him. But he is too hard for us when we hope to commute. He beats us at barter; and when we think to set off a new failing against an old infirmity, 'tis odds but he puts the trick upon us of two for one. That (comparatively) white devil of tobacco brought with him in the end seven worse than himself.

It were impertinent to carry the reader through all the processes by which, from smoking at first with malt liquor, I took my degrees through thin wines, through stronger wine and water, through small punch, to those juggling compositions, which, under the name of mixed liquors, slur a great deal of brandy or other poison under less and less water continually, until they come next to none, and so to none at all. But it is hateful to disclose the secrets of my Tartarus.

I should repel my readers, from a mere incapacity of believing me, were I to tell them what tobacco has been to me, the drudging service which I have paid, the slavery which I have vowed to it. How, when I have resolved to quit it, a feeling as of ingratitude has started up; how it has put on personal claims and made the demands of a friend upon me. How the reading of it casually in a book, as where Adams takes his whiff in the chimney-corner of some inn in Joseph Andrews, or Piscator in the Complete Angler breaks his fast upon a morning pipe in that delicate room *Piscatoribus Sacrum*, has in a moment broken down the resistance of weeks. How a pipe was ever in my midnight path before me, till the vision forced me to realise it,—how then its ascending vapours curled, its fragrance lulled, and the thousand delicious ministerings conversant about it, employing every faculty, extracted the sense of pain. How from illuminating it came to darken, from a quick solace it turned to a negative relief, thence to a restlessness and dissatisfaction, thence to a positive misery. How, even now, when the whole secret stands confessed in all its dreadful truth before me, I feel myself linked to it beyond the power of revocation. Bone of my bone——

Persons not accustomed to examine the motives of their actions, to reckon up the countless nails that rivet the chains of habit, or perhaps being bound by none so obdurate as those I have confessed to, may recoil from this as from an overcharged picture. But what short of such a bondage is it, which in spite of protesting friends, a weeping wife, and a reprobating world, chains down many a poor fellow, of no original indisposition to goodness, to his pipe and his pot?

I have seen a print after Correggio, in which three female figures are ministering to a man who sits fast bound at the root of a tree. Sensuality is soothing him, Evil Habit is nailing

him to a branch, and Repugnance at the same instant of time is applying a snake to his side. In his face is feeble delight, the recollection of past rather than perception of present pleasures, languid enjoyment of evil with utter imbecility to good, a Sybaritic effeminacy, a submission to bondage, the springs of the will gone down like a broken clock, the sin and the suffering co-instantaneous, or the latter forerunning the former, remorse preceding action—all this represented in one point of time.—When I saw this, I admired the wonderful skill of the painter. But when I went away, I wept, because I thought of my own condition.

Of *that* there is no hope that it should ever change. The waters have gone over me. But out of the black depths, could I be heard, I would cry out to all those who have but set a foot in the perilous flood. Could the youth, to whom the flavour of his first wine is delicious as the opening scenes of life or the entering upon some newly discovered paradise, look into my desolation, and be made to understand what a dreary thing it is when a man shall feel himself going down a precipice with open eyes and a passive will,—to see his destruction and have no power to stop it, and yet to feel it all the way emanating from himself; to perceive all goodness emptied out of him, and yet not to be able to forget a time when it was otherwise; to bear about the piteous spectacle of his own self-ruins:—could he see my fevered eye, feverish with last night's drinking, and feverishly looking for this night's repetition of the folly; could he feel the body of the death out of which I cry hourly with feebler and feebler outcry to be delivered,—it were enough to make him dash the sparkling beverage to the earth in all the pride of its mantling temptation; to make him clasp his teeth,

and not undo 'em
To suffer WET DAMNATION to run thro' 'em.

Yea, but (methinks I hear somebody object) if sobriety be that fine thing you would have us to understand, if the comforts of a cool brain are to be preferred to that state of heated excitement which you describe and deplore, what hinders in your own instance that you do not return to those habits from which you would induce others never to swerve? if the blessing be worth preserving, is it not worth recovering?

*Recovering!*—O if a wish could transport me back to those days of youth, when a draught from the next clear spring could slake any heats which summer suns and youthful exercise had power to stir up in the blood, how gladly would I return to thee, pure element, the drink of children, and of child-like holy hermit! In my dreams I can sometimes fancy thy cool refreshment purling over my burning tongue. But my waking stomach rejects it. That which refreshes innocence only makes me sick and faint.

But is there no middle way betwixt total abstinence and the excess which kills you?—For your sake, reader, and that you may never attain to my experience, with pain I must utter the dreadful truth, that there is none, none that I can find. In my stage of habit (I speak not of habits less confirmed—for some of them I believe the advice to be most prudential) in the stage which I have reached, to stop short of that measure which is sufficient to draw on torpor and sleep, the benumbing apoplectic sleep of the drunkard, is to have taken none at all. The pain of the self-denial is all one. And what that is, I had rather the reader should believe on my credit, than know from his own trial. He will come to know it, whenever he shall arrive in that state, in which, paradoxical as it may appear, *reason shall only visit him through intoxication:* for it is a fearful truth, that the intellectual faculties by repeated acts of intemperance may be driven from their orderly sphere of action, their clear daylight ministeries, until they shall be brought at last to depend, for the faint manifestation of their departing energies, upon the returning periods of the fatal madness to which they owe their devastation. The drinking man is never less himself than during his sober intervals. Evil is so far his good*.

Behold me then, in the robust period of life, reduced to imbecility and decay. Hear me count my gains, and the profits which I have derived from the midnight cup.

* When poor M—— painted his last picture, with a pencil in one trembling hand, and a glass of brandy and water in the other, his fingers owed the comparative steadiness with which they were enabled to go through their task in an imperfect manner, to a temporary firmness derived from a repetition of practices, the general effect of which had shaken both them and him so terribly.

Twelve years ago, I was possessed of a healthy frame of mind and body. I was never strong, but I think my constitution (for a weak one) was as happily exempt from the tendency to any malady as it was possible to be. I scarce knew what it was to ail anything. Now, except when I am losing myself in a sea of drink, I am never free from those uneasy sensations in head and stomach, which are so much worse to bear than any definite pains or aches.

At that time I was seldom in bed after six in the morning, summer and winter. I awoke refreshed, and seldom without some merry thoughts in my head, or some piece of a song to welcome the new-born day Now, the first feeling which besets me, after stretching out the hours of recumbence to their last possible extent, is a forecast of the wearisome day that lies before me, with a secret wish that I could have lain on still, or never awaked.

Life itself, my waking life, has much of the confusion, the trouble, and obscure perplexity, of an ill dream. In the day time I stumble upon dark mountains.

Business, which, though never very particularly adapted to my nature, yet as something of necessity to be gone through, and therefore best undertaken with cheerfulness, I used to enter upon with some degree of alacrity, now wearies, affrights, perplexes me. I fancy all sorts of discouragements, and am ready to give up an occupation which gives me bread, from a rassing conceit of incapacity. The slightest commission given me by a friend, or any small duty which I have to perform for myself, as giving orders to a tradesman, &c. haunts me as a labour impossible to be got through. So much the springs of action are broken.

The same cowardice attends me in all my intercourse with mankind. I dare not promise that a friend's honour, or his cause, would be safe in my keeping, if I were put to the expense of any manly resolution in defending it. So much the springs of moral action are deadened within me.

My favourite occupations in times past, now cease to entertain. I can do nothing readily. Application for ever so short a time kills me. This poor abstract of my condition was penned at long intervals, with scarcely any attempt at connexion of thought, which is now difficult to me.

The noble passages which formerly delighted me in history or poetic fiction, now only draw a few weak tears, allied to dotage. My broken and dispirited nature seems to sink before anything great and admirable.

I perpetually catch myself in tears, for any cause, or none. It is inexpressible how much this infirmity adds to a sense of shame, and a general feeling of deterioration.

These are some of the instances, concerning which I can say with truth, that it was not always so with me

Shall I lift up the veil of my weakness any further? or is this disclosure sufficient?

I am a poor nameless egotist, who have no vanity to consult by these Confessions. I know not whether I shall be laughed at, or heard seriously. Such as they are, I commend them to the reader's attention, if he find his own case any way touched. I have told him what I am come to. Let him stop in time.

## OLD CHINA.

I HAVE an almost feminine partiality for old china. When I go to see any great house, I inquire for the china-closet, and next for the picture gallery. I cannot defend the order of preference, but by saying, that we have all some taste or other, of too ancient a date to admit of our remembering distinctly that it was an acquired one. I can call to mind the first play, and the first exhibition, that I was taken to; but I am not conscious of a time when china jars and saucers were introduced into my imagination.

I had no repugnance then—why should I now have?—to those little, lawless, azure-tinctured grotesques, that under the notion of men and women, float about, uncircumscribed by any element, in that world before perspective—a china tea-cup.

I like to see my old friends—whom distance cannot diminish—figuring up in the air (so they appear to our optics), yet on *terra firma* still—for so we must in courtesy interpret that speck of deeper blue,—which the decorous artist, to prevent absurdity, had made to spring up beneath their sandals.

I love the men with women's faces, and the women, if possible, with still more womanish expressions.

Here is a young and courtly Mandarin, handing tea to a lady from a salver—two miles off. See how distance seems to set off respect! And here the same lady, or another—for likeness is identity on tea-cups—is stepping into a little fairy boat, moored on the hither side of this calm garden river, with a dainty mincing foot, which in a right angle of incidence (as angles go in our world) must infallibly land her in the midst of a flowery mead—a furlong off on the other side of the same strange stream!

Farther on—if far or near can be predicated of their world—see horses, trees, pagodas, dancing the hays.

Here—a cow and rabbit couchant, and coextensive—so objects show, seen through the lucid atmosphere of fine Cathay.

I was pointing out to my cousin last evening, over our Hyson, (which we are old-fashioned enough to drink unmixed still of an afternoon) some of these *speciosa miracula* upon a set of extraordinary old blue china (a recent purchase) which we were now for the first time using; and could not help remarking, how favourable circumstances had been to us of late years, that we could afford to please the eye sometimes with trifles of this sort—when a passing sentiment seemed to overshade the brows of my companion. I am quick at detecting these summer clouds in Bridget.

"I wish the good old times would come again," she said, "when we were not quite so rich. I do not mean, that I want to be poor; but there was a middle state"—so she was pleased to ramble on,—"in which I am sure we were a great deal happier. A purchase is but a purchase, now that you have money enough and to spare. Formerly it used to be a triumph. When we coveted a cheap luxury (and, O! how much ado I had to get you to consent in those times!)—we were used to have a debate two or three days before, and to weigh the *for* and *against*, and think what we might spare it out of, and what saving we could hit upon, that should be an equivalent. A thing was worth buying then, when we felt the money that we paid for it.

"Do you remember the brown suit, which you made to hang upon you, till all your friends cried shame upon you, it grew so thread-bare—and all because of that folio Beaumont and Fletcher, which you dragged home late at night from Barker's in Covent-garden? Do you remember how we eyed it for weeks before we could make up our minds to the purchase, and had not come to a determination till it was near ten o'clock of the Saturday night, when you set off from Islington, fearing you should be too late—and when the old bookseller with some grumbling opened his shop, and by the twinkling taper (for he was setting bedwards) lighted out the relic from his dusty treasures—and when you lugged it home, wishing it were twice as cumbersome—and when you presented it to me—and when we were exploring the perfectness of it (*collating* you called it)—and while I was repairing some of the loose leaves with paste, which your impatience would not suffer to be left till daybreak—was there no pleasure in being a poor man? or can those neat black clothes which you wear now, and are so careful to keep brushed, since we have become rich and finical, give you half the honest vanity, with which you flaunted it about in that overworn suit—your old corbeau—for four or five weeks longer than you should have done, to pacify your conscience for the mighty sum of fifteen—or sixteen shillings was it?—a great affair we thought it then—which you had lavished on the old folio. Now you can afford to buy any book that pleases you, but I do not see that you ever bring me home any nice old purchases now.

"When you came home with twenty apologies for laying out a less number of shillings upon that print after Lionardo, which we christened the 'Lady Blanch;' when you looked at the purchase, and thought of the money—and thought of the money, and looked again at the picture—was there no pleasure in being a poor man? Now, you have nothing to do but to walk into Colnaghi's, and buy a wilderness of Lionardos. Yet do you?

"Then, do you remember our pleasant walks

to Enfield, and Potter's bar, and Waltham, when we had a holyday—holydays, and all other fun, are gone now we are rich—and the little hand-basket in which I used to deposit our day's fare of savory cold lamb and salad—and how you would pry about at noon-tide for some decent house, where we might go in and produce our store—only paying for the ale that you must call for—and speculate upon the looks of the landlady, and whether she was likely to allow us a table-cloth—and wish for such another honest hostess, as Izaak Walton has described many a one on the pleasant banks of the Lea, when he went a fishing—and sometimes they would prove obliging enough, and sometimes they would look grudgingly upon us—but we had cheerful looks still for one another, and would eat our plain food savorily, scarcely grudging Piscator his Trout Hall? Now—when we go out a day's pleasuring, which is seldom moreover, we *ride* part of the way—and go into a fine inn, and order the best of dinners, never debating the expense—which after all, never has half the relish of those chance country snaps, when we were at the mercy of uncertain usage, and a precarious welcome.

"You are too proud to see a play anywhere now but in the pit. Do you remember where it was we used to sit, when we saw the Battle of Hexham, and the Surrender of Calais, and Bannister and Mrs. Bland in the Children in the Wood—when we squeezed out our shillings a-piece to sit three or four times in a season in the one-shilling gallery—where you felt all the time that you ought not to have brought me—and more strongly I felt obligation to you for having brought me—and the pleasure was the better for a little shame—and when the curtain drew up, what cared we for our place in the house, or what mattered it where we were sitting, when our thoughts were with Rosalind in Arden, or with Viola at the Court of Illyria? You used to say, that the Gallery was the best place of all for enjoying a play socially—that the relish of such exhibitions must be in proportion to the infrequency of going—that the company we met there, not being in general readers of plays, were obliged to attend the more, and did attend, to what was going on, on the stage—because a word lost would have been a chasm, which it was impossible for them to fill up. With such reflections we consoled our pride then—and I appeal to you, whether, as a woman, I met generally with less attention and accommodation, than I have done since in more expensive situations in the house? The getting in indeed, and the crowding up those inconvenient staircases, was bad enough,—but there was still a law of civility to woman recognized to quite as great an extent as we ever found in the other passages—and how a little difficulty overcome heightened the snug seat and the play, afterwards! Now we can only pay our money and walk in. You cannot see, you say, in the galleries now. I am sure we saw, and heard too, well enough then—but sight, and all, I think, is gone with our poverty.

"There was pleasure in eating strawberries, before they became quite common—in the first dish of peas, while they were yet dear—to have them for a nice supper, a treat. What treat can we have now? If we were to treat ourselves now—that is to have dainties a little above our means, it would be selfish and wicked. It is the very little more that we allow ourselves beyond what the actual poor can get at, that makes what I call a treat—when two people living together, as we have done, now and then indulge themselves in a cheap luxury, which both like; while each apologises, and is willing to take both halves of the blame to his single share. I see no harm in people making much of themselves, in that sense of the word. It may give them a hint how to make much of others. But now—what I mean by the word—we never do make much of ourselves. None but the poor can do it. I do not mean the veriest poor of all, but persons as we were, just above poverty.

"I know what you were going to say, that it is mighty pleasant at the end of the year to make all meet,—and much ado we used to have every Thirty-first Night of December to account for our exceedings—many a long face did you make over your puzzled accounts, and in contriving to make it out how we had spent so much—or that we had not spent so much—or that it was impossible we should spend so much next year—and still we found our slender capital decreasing—but then,—betwixt ways, and projects, and compromises of one sort or another, and talk of curtailing this charge, and doing without that for the future—and the hope

that youth brings, and laughing spirits (in which you were never poor till now), we pocketed up our loss, and in conclusion, with "lusty brimmers" (as you used to quote it out of *hearty cheerful Mr. Cotton*, as you called him), we used to welcome in the "coming guest." Now we have no reckoning at all at the end of the old year—no flattering promises about the new year doing better for us."

Bridget is so sparing of her speech on most occasions, that when she gets into a rhetorical vein, I am careful how I interrupt it. I could not help, however, smiling at the phantom of wealth which her dear imagination had conjured up out of a clear income of poor —— hundred pounds a year. "It is true we were happier when we were poorer, but we were also younger, my cousin. I am afraid we must put up with the excess, for if we were to shake the superflux into the sea, we should not much mend ourselves. That we had much to struggle with, as we grew up together, we have reason to be most thankful. It strengthened, and knit our compact closer. We could never have been what we have been to each other, if we had always had the sufficiency which you now complain of. The resisting power—those natural dilations of the youthful spirit, which circumstances cannot straiten—with us are long since passed away. Competence to age is supplementary youth, a sorry supplement indeed, but I fear the best that is to be had. We must ride where we formerly walked: live better and lie softer—and shall be wise to do so—than we had means to do in those good old days you speak of. Yet could those days return—could you and I once more walk our thirty miles a-day—could Bannister and Mrs. Bland again be young, and you and I be young to see them—could the good old one-shilling gallery days return—they are dreams, my cousin, now—but could you and I at this moment, instead of this quiet argument, by our well-carpeted fire-side, sitting on this luxurious sofa—be once more struggling up those inconvenient stair-cases, pushed about, and squeezed, and elbowed by the poorest rabble of poor gallery scramblers—could I once more hear those anxious shrieks of yours—and the delicious *Thank God, we are safe*, which always followed when the topmost stair, conquered, let in the first light of the whole cheerful theatre down beneath us—I know not the fathom line that ever touched a descent so deep as I would be willing to bury more wealth in than Crœsus had, or the great Jew R—— is supposed to have, to purchase it. And now do just look at that merry little Chinese waiter holding an umbrella, big enough for a bed-tester, over the head of that pretty insipid half Madona-ish chit of a lady in that very blue summer house."

## THE CHILD ANGEL; A DREAM.

I CHANCED upon the prettiest, oddest, fantastical thing of a dream the other night, that you shall hear of. I had been reading the "Loves of the Angels," and went to bed with my head full of speculations, suggested by that extraordinary legend. It had given birth to innumerable conjectures; and, I remember the last waking thought, which I gave expression to on my pillow, was a sort of wonder "what could come of it."

I was suddenly transported, how or whither I could scarcely make out—but to some celestial region. It was not the real heavens neither—not the downright Bible heaven—but a kind of fairy-land heaven, about which a poor human fancy may have leave to sport and air itself, I will hope, without presumption.

Methought—what wild things dreams are!—I was present—at what would you imagine?—at an angel's gossiping.

Whence it came, or how it came, or who bid it come, or whether it came purely of its own head, neither you nor I know—but there lay, sure enough, wrapt in its little cloudy swaddling-bands—a Child Angel.

Sun-threads—filmy beams—ran through the celestial napery of what seemed its princely cradle. All the winged orders hovered round,

watching when the new-born should open its yet closed eyes; which, when it did, first one, and then the other—with a solicitude and apprehension, yet not such as, stained with fear, dim the expanding eyelids of mortal infants, but as if to explore its path in those its unhereditary palaces—what an inextinguishable titter that time spared not celestial visages! Nor wanted there to my seeming—O the inexplicable simpleness of dreams!—bowls of that cheering nectar,

—which mortals *caudle* call below.

Nor were wanting faces of female ministrants, —stricken in years, as it might seem,—so dexterous were those heavenly attendants to counterfeit kindly similitudes of earth, to greet, with terrestrial child-rites the young *present*, which earth had made to heaven.

Then were celestial harpings heard, not in full symphony as those by which the spheres are tutored; but, as loudest instruments on earth speak oftentimes muffled; so to accommodate their sound the better to the weak ears of the imperfect-born. And, with the noise of those subdued soundings, the Angelet sprang forth, fluttering its rudiments of pinions —but forthwith flagged and was recovered into the arms of those full-winged angels. And a wonder it was to see how, as years went round in heaven—a year in dreams is as a day—continually its white shoulders put forth buds of wings, but wanting the perfect angelic nutriment, anon was shorn of its aspiring, and fell fluttering—still caught by angel hands—for ever to put forth shoots, and to fall fluttering, because its birth was not of the unmixed vigour of heaven.

And a name was given to the Babe Angel, and it was to be called *Ge-Urania*, because its production was of earth and heaven.

And it could not taste of death, by reason of its adoption into immortal palaces: but it was to know weakness, and reliance, and the shadow of human imbecility; and it went with a lame gait; but in its goings it exceeded all mortal children in grace and swiftness. Then pity first sprang up in angelic bosoms; and yearnings (like the human) touched them at the sight of the immortal lame one.

And with pain did then first those Intuitive Essences, with pain and strife, to their natures (not grief), put back their bright intelligences, and reduce their ethereal minds, schooling them to degrees and slower processes, so to adapt their lessons to the gradual illumination (as must needs be) of the half-earth-born; and what intuitive notices they could not repel (by reason that their nature is, to know all things at once) the half-heavenly novice, by the better part of its nature, aspired to receive into its understanding; so that Humility and Aspiration went on even-paced in the instruction of the glorious Amphibium.

But, by reason that Mature Humanity is too gross to breathe the air of that super-subtile region, its portion was, and is, to be a child for ever.

And because the human part of it might not press into the heart and inwards of the palace of its adoption, those full-natured angels tended it by turns in the purlieus of the palace, where were shady groves and rivulets, like this green earth from which it came: so Love, with Voluntary Humility, waited upon the entertainment of the new-adopted.

And myriads of years rolled round (in dreams Time is nothing), and still it kept, and is to keep, perpetual childhood, and is the Tutelar Genius of Childhood upon earth, and still goes lame and lovely.

By the banks of the river Pison is seen, lone sitting by the grave of the terrestrial Adah, whom the angel Nadir loved, a Child; but not the same which I saw in heaven. A mournful hue overcasts its lineaments; nevertheless, a correspondency is between the child by the grave, and that celestial orphan, whom I saw above; and the dimness of the grief upon the heavenly, is a shadow or emblem of that which stains the beauty of the terrestrial. And this correspondency is not to be understood but by dreams.

And in the archives of heaven I had grace to read, how that once the angel Nadir, being exiled from his place for mortal passion, upspringing on the wings of parental love (such power had parental love for a moment to suspend the else-irrevocable law) appeared for a brief instant in his station, and, depositing a wondrous Birth, straightway disappeared, and the palaces knew him no more. And this charge was the self-same Babe, who goeth lame and lovely—but Adah sleepeth by the river Pison.

# POPULAR FALLACIES.

## I.

### THAT A BULLY IS ALWAYS A COWARD.

This axiom contains a principle of compensation, which disposes us to admit the truth of it. But there is no safe trusting to dictionaries and definitions. We should more willingly fall in with this popular language, if we did not find *brutality* sometimes awkwardly coupled with *valour* in the same vocabulary. The comic writers, with their poetical justice, have contributed not a little to mislead us upon this point. To see a hectoring fellow exposed and beaten upon the stage, has something in it wonderfully diverting. Some people's share of animal spirits is notoriously low and defective. It has not strength to raise a vapour, or furnish out the wind of a tolerable bluster. These love to be told that huffing is no part of valour. The truest courage with them is that which is the least noisy and obtrusive. But confront one of these silent heroes with the swaggerer of real life, and his confidence in the theory quickly vanishes. Pretensions do not uniformly bespeak non-performance. A modest inoffensive deportment does not necessarily imply valour; neither does the absence of it justify us in denying that quality. Hickman wanted modesty—we do not mean *him* of Clarissa—but who ever doubted his courage? Even the poets—upon whom this equitable distribution of qualities should be most binding—have thought it agreeable to nature to depart from the rule upon occasion. Harapha, in the "Agonistes," is indeed a bully upon the received notions. Milton has made him at once a blusterer, a giant, and a dastard. But Almanzor, in Dryden, talks of driving armies singly before him—and does it. Tom Brown had a shrewder insight into this kind of character than either of his predecessors. He divides the palm more equably, and allows his hero a sort of dimidiate pre-eminence:—"Bully Dawson kicked by half the town, and half the town kicked by Bully Dawson." This was true distributive justice.

## II.

### THAT ILL-GOTTEN GAIN NEVER PROSPERS.

The weakest part of mankind have this saying commonest in their mouth. It is the trite consolation administered to the easy dupe, when he has been tricked out of his money or estate, that the acquisition of it will do the owner *no good*. But the rogues of this world—the prudenter part of them, at least—know better; and if the observation had been as true as it is old, would not have failed by this time to have discovered it. They have pretty sharp distinctions of the fluctuating and the permanent. "Lightly come, lightly go," is a proverb, which they can very well afford to leave, when they leave little else, to the losers. They do not always find manors, got by rapine or chicanery, insensibly to melt away, as the poets will have it; or that all gold glides, like thawing snow, from the thief's hand that grasps it. Church land, alienated to lay uses, was formerly denounced to have this slippery quality. But some portions of it somehow always stuck so fast, that the denunciators have been fain to postpone the prophecy of refundment to a late posterity.

## III.

### THAT A MAN MUST NOT LAUGH AT HIS OWN JEST.

The severest exaction surely ever invented upon the self-denial of poor human nature! This is to expect a gentleman to give a treat without partaking of it; to sit esurient at his own table, and commend the flavour of his venison upon the absurd strength of his never

touching it himself. On the contrary, we love to see a wag *taste* his own joke to his party; to watch a quirk or a merry conceit flickering upon the lips some seconds before the tongue is delivered of it. If it be good, fresh, and racy —begotten of the occasion; if he that utters it never thought it before, he is naturally the first to be tickled with it; and any suppression of such complacence we hold to be churlish and insulting. What does it seem to imply, but that your company is weak or foolish enough to be moved by an image or a fancy, that shall stir you not at all, or but faintly? This is exactly the humour of the fine gentleman in Mandeville, who, while he dazzles his guests with the display of some costly toy, affects himself to "see nothing considerable in it."

## IV.

### THAT SUCH A ONE SHOWS HIS BREEDING.—THAT IT IS EASY TO PERCEIVE HE IS NO GENTLEMAN.

A SPEECH from the poorest sort of people, which always indicates that the party vituperated is a gentleman. The very fact which they deny, is that which galls and exasperates them to use this language. The forbearance with which it is usually received, is a proof what interpretation the bystander sets upon it. Of a kin to this, and still less politic, are the phrases with which, in their street rhetoric, they ply one another more grossly;—*He is a poor creature.—He has not a rag to cover* —— *&c.*; though this last, we confess, is more frequently applied by females to females. They do not perceive that the satire glances upon themselves. A poor man, of all things in the world, should not upbraid an antagonist with poverty. Are there no other topics—as, to tell him his father was hanged—his sister, &c.——, without exposing a secret, which should be kept snug between them; and doing an affront to the order to which they have the honour equally to belong? All this while they do not see how the wealthier man stands by and laughs in his sleeve at both.

## V.

### THAT THE POOR COPY THE VICES OF THE RICH.

A SMOOTH text to the letter; and, preached from the pulpit, is sure of a docile audience from the pews lined with satin. It is twice sitting upon velvet to a foolish squire to be told, that *he*—and not *perverse nature*, as the homilies would make us imagine, is the true cause of all the irregularities in his parish. This is striking at the root of free-will indeed, and denying the originality of sin in any sense. But men are not such implicit sheep as this comes to. If the abstinence from evil on the part of the upper classes is to derive itself from no higher principle than the apprehension of setting ill patterns to the lower, we beg leave to discharge them from all squeamishness on that score: they may even take their fill of pleasures, where they can find them. The Genius of Poverty, hampered and straitened as it is, is not so barren of invention, but it can trade upon the staple of its own vice, without drawing upon their capital. The poor are not quite such servile imitators as they take them for. Some of them are very clever artists in their way. Here and there we find an original. Who taught the poor to steal, to pilfer? They did not go to the great for schoolmasters in these faculties surely. It is well if in some vices they allow us to be—no copyists. In no other sense is it true that the poor copy them, than as servants may be said to *take after* their masters and mistresses, when they succeed to their reversionary cold meats. If the master, from indisposition or some other cause, neglect his food, the servant dines notwithstanding.

"O, but (some will say) the force of example is great." We knew a lady who was so scrupulous on this head, that she would put up with the calls of the most impertinent visiter, rather than let her servant say she was not at home, for fear of teaching her maid to tell an untruth; and this in the very face of the fact, which she knew well enough, that the wench was one of the greatest liars upon the earth without teaching; so much so, that her mistress possibly never heard two words of consecutive truth from her in her life. But nature must go for nothing: example must be everything.

This liar in grain, who never opened her mouth without a lie, must be guarded against a remote inference, which she (pretty casuist!) might possibly draw from a form of words—literally false, but essentially deceiving no one—that under some circumstances a fib might not be so exceedingly sinful—a fiction, too, not at all in her own way, or one that she could be suspected of adopting, for few servant-wenches care to be denied to visiters.

This word *example* reminds us of another fine word which is in use upon these occasions—*encouragement*. "People in our sphere must not be thought to give encouragement to such proceedings." To such a frantic height is this principle capable of being carried, that we have known individuals who have thought it within the scope of their influence to sanction despair, and give *éclat* to—suicide. A domestic in the family of a county member lately deceased, from love, or some unknown cause, cut his throat, but not successfully. The poor fellow was otherwise much loved and respected; and great interest was used in his behalf, upon his recovery, that he might be permitted to retain his place; his word being first pledged, not without some substantial sponsors to promise for him, that the like should never happen again. His master was inclinable to keep him, but his mistress thought otherwise; and John in the end was dismissed, her ladyship declaring that she "could not think of encouraging any such doings in the county."

## VI.

### THAT ENOUGH IS AS GOOD AS A FEAST.

Not a man, woman, or child, in ten miles round Guildhall, who really believes this saying. The inventor of it did not believe it himself. It was made in revenge by somebody, who was disappointed of a regale. It is a vile cold-scrag-of-mutton sophism; a lie palmed upon the palate, which knows better things. If nothing else could be said for a feast, this is sufficient, that from the superflux there is usually something left for the next day. Morally interpreted, it belongs to a class of proverbs which have a tendency to make us undervalue *money*. Of this cast are those notable observations, that money is not health; riches cannot purchase everything: the metaphor which makes gold to be mere muck, with the morality which traces fine clothing to the sheep's back, and denounces pearl as the unhandsome excretion of an oyster. Hence, too, the phrase which imputes dirt to acres—a sophistry so barefaced, that even the literal sense of it is true only in a wet season. This, and abundance of similar sage saws assuming to inculcate *content*, we verily believe to have been the invention of some cunning borrower, who had designs upon the purse of his wealthier neighbour, which he could only hope to carry by force of these verbal jugglings. Translate any one of these sayings out of the artful metonymy which envelops it, and the trick is apparent. Goodly legs and shoulders of mutton, exhilarating cordials, books, pictures, the opportunities of seeing foreign countries, independence, heart's ease, a man's own time to himself, are not *muck*—however we may be pleased to scandalize with that appellation the faithful metal that provides them for us.

## VII.

### OF TWO DISPUTANTS THE WARMEST IS GENERALLY IN THE WRONG.

Our experience would lead us to quite an opposite conclusion. Temper, indeed, is no test of truth; but warmth and earnestness are a proof at least of a man's own conviction of the rectitude of that which he maintains. Coolness is as often the result of an unprincipled indifference to truth or falsehood, as of a sober confidence in a man's own side in a dispute. Nothing is more insulting sometimes than the appearance of this philosophic temper. There is little Titubus, the stammering law-stationer in Lincoln's Inn—we have seldom known this shrewd little fellow engaged in an argument where we were not convinced he had the best of it, if his tongue would but fairly have seconded him. When he has been spluttering excellent broken sense for an hour together, writhing and labouring to be delivered of the point of dispute—the very gist of the controversy knocking at his teeth, which like some obstinate iron-grating still obstructed its deliverance—his puny frame convulsed, and face reddening all over at an unfairness in the

logic which he wanted articulation to expose, it has moved our gall to see a smooth portly fellow of an adversary, that cared not a button for the merits of the question, by merely laying his hand upon the head of the stationer, and desiring him to be *calm* (your tall disputants have always the advantage), with a provoking sneer carry the argument clean from him in the opinion of all the by-standers, who have gone away clearly convinced that Titubus must have been in the wrong, because he was in a passion; and that Mr. ———, meaning his opponent, is one of the fairest and at the same time one of the most dispassionate arguers breathing.

## VIII.

### THAT VERBAL ALLUSIONS ARE NOT WIT, BECAUSE THEY WILL NOT BEAR A TRANSLATION.

The same might be said of the wittiest local allusions. A custom is sometimes as difficult to explain to a foreigner as a pun. What would become of a great part of the wit of the last age, if it were tried by this test? How would certain topics, as aldermanity, cuckoldry, have sounded to a Terentian auditory, though Terence himself had been alive to translate them? *Senator urbanus* with *Curruca* to boot for a synonyme, would but faintly have done the business. Words, involving notions, are hard enough to render; it is too much to expect us to translate a sound, and give an elegant version to a jingle. The Virgilian harmony is not translatable, but by substituting harmonious sounds in another language for it. To Latinise a pun, we must seek a pun in Latin, that will answer to it; as, to give an idea of the double endings in Hudibras, we must have recourse to a similar practice in the old monkish doggrel. Dennis, the fiercest oppugner of puns in ancient or modern times, professes himself highly tickled with the "a stick," chiming to "ecclesiastic." Yet what is this but a species of pun, a verbal consonance?

## IX.

### THAT THE WORST PUNS ARE THE BEST.

If by worst be only meant the most far-fetched and startling, we agree to it. A pun is not bound by the laws which limit nicer wit. It is a pistol let off at the ear; not a feather to tickle the intellect. It is an antic which does not stand upon manners, but comes bounding into the presence, and does not show the less comic for being dragged in sometimes by the head and shoulders. What though it limp a little, or prove defective in one leg?—all the better. A pun may easily be too curious and artificial. Who has not at one time or other been at a party of professors (himself perhaps an old offender in that line, where, after ringing a round of the most ingenious conceits, every man contributing his shot, and some there the most expert shooters of the day; after making a poor *word* run the gauntlet till it is ready to drop; after hunting and winding it through all the possible ambages of similar sounds; after squeezing, and hauling, and tugging at it, till the very milk of it will not yield a drop further,—suddenly some obscure, unthought-of fellow in a corner, who was never 'prentice to the trade, whom the company for very pity passed over, as we do by a known poor man when a money-subscription is going round, no one calling upon him for his quota—has all at once come out with something so whimsical, yet so pertinent; so brazen in its pretensions, yet so impossible to be denied; so exquisitely good, and so deplorably bad, at the same time,—that it has proved a Robin Hood's shot; anything ulterior to that is despaired of; and the party breaks up, unanimously voting it to be the very worst (that is, best) pun of the evening. This species of wit is the better for not being perfect in all its parts. What it gains in completeness, it loses in naturalness. The more exactly it satisfies the critical, the less hold it has upon some other faculties. The puns which are most entertaining are those which will least bear an analysis. Of this kind is the following, recorded with a sort of stigma, in one of Swift's Miscellanies.

An Oxford scholar, meeting a porter who was carrying a hare through the streets, accosts him with this extraordinary question:

"Prithee, friend, is that thy own hare, or a wig?"

There is no excusing this, and no resisting it. A man might blur ten sides of paper in attempting a defence of it against a critic who should be laughter-proof. The quibble in itself is not considerable. It is only a new turn given by a little false pronunciation, to a very common, though not very courteous inquiry. Put by one gentleman to another at a dinner-party, it would have been vapid; to the mistress of the house, it would have shown much less wit than rudeness. We must take in the totality of time, place, and person; the pert look of the inquiring scholar, the despondent looks of the puzzled porter: the one stopping at leisure, the other hurrying on with his burthen; the innocent though rather abrupt tendency of the first member of the question, with the utter and inextricable irrelevancy of the second; the place—a public street, not favourable to frivolous investigations; the affrontive quality of the primitive inquiry (the common question) invidiously transferred to the derivative (the new turn given to it) in the implied satire; namely, that few of that tribe are expected to eat of the good things which they carry, they being in most countries considered rather as the temporary trustees than owners of such dainties,—which the fellow was beginning to understand; but then the *wig* again comes in, and he can make nothing of it; all put together constitute a picture: Hogarth could have made it intelligible on canvas.

Yet nine out of ten critics will pronounce this a very bad pun, because of the defectiveness in the concluding member, which is its very beauty, and constitutes the surprise. The same persons shall cry up for admirable the cold quibble from Virgil about the broken Cremona*; because it is made out in all its parts, and leaves nothing to the imagination. We venture to call it cold; because, of thousands who have admired it, it would be difficult to find one who has heartily chuckled at it. As appealing to the judgment merely (setting the risible faculty aside), we must pronounce it a monument of curious felicity. But as some stories are said to be too good to be true, it may with equal truth be asserted of this bi-verbal allusion, that it is too good to be natural. One cannot help suspecting that the incident was invented to fit the line. It would have been better had it been less perfect. Like some Virgilian hemistichs, it has suffered by filling up. The *nimium Vicina* was enough in conscience; the *Cremonæ* afterwards loads it. It is in fact a double pun; and we have always observed that a superfœtation in this sort of wit is dangerous. When a man has said a good thing, it is seldom politic to follow it up. We do not care to be cheated a second time; or, perhaps, the mind of man (with reverence be it spoken) is not capacious enough to lodge two puns at a time. The impression, to be forcible, must be simultaneous and undivided.

* Swift.

## X.

### THAT HANDSOME IS THAT HANDSOME DOES.

Those who use this proverb can never have seen Mrs. Conrady.

The soul, if we may believe Plotinus, is a ray from the celestial beauty. As she partakes more or less of this heavenly light, she informs, with corresponding characters, the fleshly tenement which she chooses, and frames to herself a suitable mansion.

All which only proves that the soul of Mrs. Conrady, in her pre-existent state, was no great judge of architecture.

To the same effect, in a Hymn in honour of Beauty, divine Spenser *platonising*, sings:—

"——Every spirit as it is more pure,
And hath in it the more of heavenly light,
So it the fairer body doth procure
To habit in, and it more fairly dight
With cheerful grace and amiable sight,
For of the soul the body form doth take:
For soul is form and doth the body make."

But Spenser it is clear never saw Mrs. Conrady.

These poets, we find, are no safe guides in philosophy; for here, in his very next stanza but one, is a saving clause, which throws us all out again, and leaves us as much to seek as ever:—

"Yet oft it falls, that many a gentle mind
Dwells in deformed tabernacle drown'd,
Either by chance, against the course of kind,
Or through unaptness in the substance found,
Which it assumed of some stubborn ground,
That will not yield unto her form's direction,
But is performed with some foul imperfection.

From which it would follow, that Spenser had seen somebody like Mrs. Conrady.

The spirit of this good lady—her previous *anima*—must have stumbled upon one of these untoward tabernacles which he speaks of. A more rebellious commodity of clay for a ground, as the poet calls it, no gentle mind—and sure hers is one of the gentlest—ever had to deal with.

Pondering upon her inexplicable visage—inexplicable, we mean, but by this modification of the theory—we have come to a conclusion that, if one must be plain, it is better to be plain all over, than amidst a tolerable residue of features, to hang out one that shall be exceptionable. No one can say of Mrs. Conrady's countenance that it would be better if she had but a nose. It is impossible to pull her to pieces in this manner. We have seen the most malicious beauties of her own sex baffled in the attempt at a selection. The *tout-ensemble* defies particularising. It is too complete—too consistent, as we may say—to admit of these invidious reservations. It is not as if some Apelles had picked out here a lip—and there a chin—out of the collected ugliness of Greece, to frame a model by. It is a symmetrical whole. We challenge the minutest connoisseur to cavil at any part or parcel of the countenance in question; to say that this, or that, is improperly placed. We are convinced that true ugliness, no less than is affirmed of true beauty, is the result of harmony. Like that too it reigns without a competitor. No one ever saw Mrs. Conrady, without pronouncing her to be the plainest woman that he ever met with in the course of his life. The first time that you are indulged with a sight of her face, is an era in your existence ever after. You are glad to have seen it—like Stonehenge. No one can pretend to forget it. No one ever apologised to her for meeting her in the street on such a day and not knowing her: the pretext would be too bare. Nobody can mistake her for another. Nobody can say of her, "I think I have seen that face somewhere, but I cannot call to mind where." You must remember that in such a parlour it first struck you—like a bust. You wondered where the owner of the house had picked it up. You wondered more when it began to move its lips—so mildly too! No one ever thought of asking her to sit for her picture. Lockets are for remembrance; and it would be clearly superfluous to hang an image at your heart, which, once seen, can never be out of it. It is not a mean face either; its entire originality precludes that. Neither is it of that order of plain faces which improve upon acquaintance. Some very good but ordinary people, by an unwearied perseverance in good offices, put a cheat upon our eyes; juggle our senses out of their natural impressions; and set us upon discovering good indications in a countenance, which at first sight promised nothing less. We detect gentleness, which had escaped us, lurking about an under lip. But when Mrs. Conrady has done you a service, her face remains the same; when she has done you a thousand, and you know that she is ready to double the number, still it is that individual face. Neither can you say of it, that it would be a good face if it were not marked by the small-pox—a compliment which is always more admissive than excusatory—for either Mrs. Conrady never had the small-pox: or, as we say, took it kindly. No, it stands upon its own merits fairly. There it is. It is her mark, her token; that which she is known by.

## XI.

### THAT WE MUST NOT LOOK A GIFT-HORSE IN THE MOUTH.

Nor a lady's age in the parish register. We hope we have more delicacy than to do either; but some faces spare us the trouble of these *dental* inquiries. And what if the beast, which my friend would force upon my acceptance, prove, upon the face of it, a sorry Rosinante, a lean, ill-favoured jade, whom no gentleman could think of setting up in his stables? Must I, rather than not be obliged to my friend, make her a companion to Eclipse or Lightfoot? A horse-giver, no more than a horse-seller, has a right to palm his spavined article upon us for good ware. An equivalent is expected in either case; and, with my own good will, I would no more be cheated out of my thanks than out of my money. Some people have a knack of putting upon you gifts of no real value, to engage you to substantial gratitude. We thank them for nothing. Our friend Mitis

carries this humour of never refusing a present, to the very point of absurdity—if it were possible to couple the ridiculous with so much mistaken delicacy, and real good-nature. Not an apartment in his fine house (and he has a true taste in household decorations), but is stuffed up with some preposterous print or mirror—the worst adapted to his panels that may be—the presents of his friends that know his weakness; while his noble Vandykes are displaced, to make room for a set of daubs, the work of some wretched artist of his acquaintance, who, having had them returned upon his hands for bad likenesses, finds his account in bestowing them here gratis. The good creature has not the heart to mortify the painter at the expense of an honest refusal. It is pleasant (if it did not vex one at the same time) to see him sitting in his dining parlour, surrounded with obscure aunts and cousins to God knows whom, while the true Lady Marys and Lady Bettys of his own honourable family, in favour to these adopted frights, are consigned to the stair-case and the lumber-room. In like manner his goodly shelves are one by one stripped of his favourite old authors, to give place to a collection of presentation copies—the flour and bran of modern poetry. A presentation copy, reader,—if haply you are yet innocent of such favours—is a copy of a book which does not sell, sent you by the author, with his foolish autograph at the beginning of it; for which, if a stranger, he only demands your friendship; if a brother author, he expects from you a book of yours, which does sell, in return. We can speak to experience, having by us a tolerable assortment of these gift-horses. Not to ride a metaphor to death—we are willing to acknowledge, that in some gifts there is sense. A duplicate out of a friend's library (where he has more than one copy of a rare author) is intelligible. There are favours, short of the pecuniary—a thing not fit to be hinted at among gentlemen—which confer as much grace upon the acceptor as the offerer; the kind, we confess, which is most to our palate, is of those little conciliatory missives, which for their vehicle generally choose a hamper—little odd presents of game, fruit, perhaps wine—though it is essential to the delicacy of the latter, that it be home-made. We love to have our friend in the country sitting thus at our table by proxy; to apprehend his presence (though a hundred miles may be between us) by a turkey, whose goodly aspect reflects to us his "plump corpusculum;" to taste him in grouse or woodcock; to feel him gliding down in the toast peculiar to the latter; to concorporate him in a slice of Canterbury brawn. This is indeed to have him within ourselves; to know him intimately: such participation is methinks unitive, as the old theologians phrase it. For these considerations we should be sorry if certain restrictive regulations, which are thought to bear hard upon the peasantry of this country, were entirely done away with. A hare, as the law now stands, makes many friends. Caius conciliates Titius (knowing his *goût*) with a leash of partridges. Titius (suspecting his partiality for them) passes them to Lucius; who in his turn, preferring his friend's relish to his own, makes them over to Marcius; till in their ever-widening progress, and round of unconscious circum-migration, they distribute the seeds of harmony over half a parish. We are well disposed to this kind of sensible remembrances; and are the less apt to be taken by those little airy tokens—impalpable to the palate—which, under the names of rings, lockets, keep-sakes, amuse some people's fancy mightily. We could never away with these indigestible trifles. They are the very kickshaws and foppery of friendship.

## XII.

### THAT HOME IS HOME THOUGH IT IS NEVER SO HOMELY.

HOMES there are, we are sure, that are no homes; the home of the very poor man, and another which we shall speak to presently. Crowded places of cheap entertainment, and the benches of alehouses, if they could speak, might bear mournful testimony to the first. To them the very poor man resorts for an image of the home, which he cannot find at home. For a starved grate, and a scanty firing, that is not enough to keep alive the natural heat in the fingers of so many shivering children with their mother, he finds in the depths of winter always a blazing hearth, and a hob to warm his pittance of beer by. Instead of the clamours of a wife, made gaunt by famishing,

he meets with a cheerful attendance beyond the merits of the trifle which he can afford to spend. He has companions which his home denies him, for the very poor man has no visiters. He can look into the goings on of the world, and speak a little to politics. At home there are no politics stirring, but the domestic. All interests, real or imaginary, all topics that should expand the mind of man, and connect him to a sympathy with general existence, are crushed in the absorbing consideration of food to be obtained for the family. Beyond the price of bread, news is senseless and impertinent. At home there is no larder. Here there is at least a show of plenty; and while he cooks his lean scrap of butcher's meat before the common bars, or munches his humbler cold viands, his relishing bread and cheese with an onion, in a corner, where no one reflects upon his poverty, he has a sight of the substantial joint providing for the landlord and his family. He takes an interest in the dressing of it; and while he assists in removing the trivet from the fire, he feels that there is such a thing as beef and cabbage, which he was beginning to forget at home. All this while he deserts his wife and children. But what wife, and what children? Prosperous men, who object to this desertion, image to themselves some clean contented family like that which they go home to. But look at the countenance of the poor wives who follow and persecute their good-man to the door of the public-house, which he is about to enter, when something like shame would restrain him, if stronger misery did not induce him to pass the threshold. That face, ground by want, in which every cheerful, every conversable lineament has been long effaced by misery,—is that a face to stay at home with? is it more a woman, or a wild cat? alas! it is the face of the wife of his youth, that once smiled upon him. It can smile no longer. What comforts can it share? what burthens can it lighten? Oh, 'tis a fine thing to talk of the humble meal shared together! But what if there be no bread in the cupboard? The innocent prattle of his children takes out the sting of a man's poverty. But the children of the very poor do not prattle. It is none of the least frightful features in that condition, that there is no childishness in its dwellings. Poor people, said a sensible old nurse to us once, do not bring up their children; they drag them up. The little careless darling of the wealthier nursery, in their hovel is transformed betimes into a premature reflecting person. No one has time to dandle it, no one thinks it worth while to coax it, to soothe it, to toss it up and down, to humour it. There is none to kiss away its tears. If it cries, it can only be beaten. It has been prettily said, that "a babe is fed with milk and praise." But the aliment of this poor babe was thin, unnourishing; the return to its little baby-tricks, and efforts to engage attention, bitter ceaseless objurgation. It never had a toy, or knew what a coral meant. It grew up without the lullaby of nurses, it was a stranger to the patient fondle, the hushing caress, the attracting novelty, the costlier plaything, or the cheaper off-hand contrivance to divert the child; the prattled nonsense (best sense to it), the wise impertinences, the wholesome lies, the apt story interposed, that puts a stop to present sufferings, and awakens the passions of young wonder. It was never sung to—no one ever told to it a tale of the nursery. It was dragged up, to live or to die as it happened. It had no young dreams. It broke at once into the iron realities of life. A child exists not for the very poor as any object of dalliance; it is only another mouth to be fed, a pair of little hands to be betimes inured to labour. It is the rival, till it can be the co-operator, for food with the parent. It is never his mirth, his diversion, his solace: it never makes him young again, with recalling his young times. The children of the very poor have no young times. It makes the very heart to bleed to overhear the casual street-talk between a poor woman and her little girl, a woman of the better sort of poor, in a condition rather above the squalid beings which we have been contemplating. It is not of toys, of nursery books, of summer holidays (fitting that age); of the promised sight, or play; of praised sufficiency at school. It is of mangling and clear-starching, of the price of coals, or of potatoes. The questions of the child, that should be the very outpourings of curiosity in idleness, are marked with forecast and melancholy providence. It has come to be a woman,—before it was a child. It has learned to go to market; it chaffers, it

haggles, it envies, it murmurs; it is knowing, acute, sharpened; it never prattles. Had we not reason to say, that the home of the very poor is no home?

There is yet another home, which we are constrained to deny to be one. It has a larder, which the home of the poor man wants; its fireside conveniences, of which the poor dream not. But with all this, it is no home. It is—the house of the man that is infested with many visiters. May we be branded for the veriest churl, if we deny our heart to the many noble-hearted friends that at times exchange their dwelling for our poor roof! It is not of guests that we complain, but of endless, purposeless visitants; droppers in, as they are called. We sometimes wonder from what sky they fall. It is the very error of the position of our lodging; its horoscopy was ill calculated, being just situate in a medium—a plaguy suburban mid-space—fitted to catch idlers from town or country. We are older than we were, and age is easily put out of its way. We have fewer sands in our glass to reckon upon, and we cannot brook to see them drop in endlessly succeeding impertinences. At our time of life, to be alone sometimes is as needful as sleep. It is the refreshing sleep of the day. The growing infirmities of age manifest themselves in nothing more strongly, than in an inveterate dislike of interruption. The thing which we are doing, we wish to be permitted to do. We have neither much knowledge nor devices; but there are fewer in the place to which we hasten. We are not willingly put out of our way, even at a game of nine-pins. While youth was, we had vast reversions in time future; we are reduced to a present pittance, and obliged to economise in that article. We bleed away our moments now as hardly as our ducats. We cannot bear to have our thin wardrobe eaten and fretted into by moths. We are willing to barter our good time with a friend, who gives us in exchange his own. Herein is the distinction between the genuine guest and the visitant. This latter takes your good time, and gives you his bad in exchange. The guest is domestic to you as your good cat, or household bird; the visitant is your fly, that flaps in at your window, and out again, leaving nothing but a sense of disturbance, and victuals spoiled. The inferior functions of life begin to move heavily We cannot concoct our food with interruptions. Our chief meal, to be nutritive, must be solitary. With difficulty we can eat before a guest; and never understood what the relish of public feasting meant. Meats have no sapor, nor digestion fair play, in a crowd. The unexpected coming in of a visitant stops the machine. There is a punctual generation who time their calls to the precise commencement of your dining-hour—not to eat—but to see you eat. Our knife and fork drop instinctively, and we feel that we have swallowed our latest morsel. Others again show their genius, as we have said, in knocking the moment you have just sat down to a book. They have a peculiar compassionate sneer, with which they "hope that they do not interrupt your studies." Though they flutter off the next moment, to carry their impertinences to the nearest student that they can call their friend, the tone of the book is spoiled; we shut the leaves, and, with Dante's lovers, read no more that day. It were well if the effect of intrusion were simply co-extensive with its presence, but it mars all the good hours afterwards. These scratches in appearance leave an orifice that closes not hastily. "It is a prostitution of the bravery of friendship," says worthy Bishop Taylor, "to spend it upon impertinent people, who are, it may be, loads to their families, but can never ease my loads." This is the secret of their gaddings, their visits, and morning calls. They too have homes, which are—no homes.

## XIII.

### THAT YOU MUST LOVE ME AND LOVE MY DOG.

"Good sir, or madam—as it may be—we most willingly embrace the offer of your friendship. We have long known your excellent qualities. We have wished to have you nearer to us; to hold you within the very innermost fold of our heart. We can have no reserve towards a person of your open and noble nature. The frankness of your humour suits us exactly. We have been long looking for such a friend. Quick—let us disburthen our troubles into each other's bosom—let us make our single joys shine by reduplication—

But *yap, yap, yap!* what is this confounded cur? he has fastened his tooth, which is none of the bluntest, just in the fleshy part of my leg."

"It is my dog, sir. You must love him for my sake. Here, Test—Test—Test!"

"But he has bitten me."

"Ay, that he is apt to do, till you are better acquainted with him. I have had him three years. He never bites me."

*Yap, yap, yap!*—"He is at it again."

"Oh, sir, you must not kick him. He does not like to be kicked. I expect my dog to be treated with all the respect due to myself."

"But do you always take him out with you, when you go a friendship-hunting?"

"Invariably. 'Tis the sweetest, prettiest, best-conditioned animal. I call him my *test*—the touchstone by which to try a friend. No one can properly be said to love me, who does not love him."

"Excuse us, dear sir—or madam, aforesaid—if upon further consideration we are obliged to decline the otherwise invaluable offer of your friendship. We do not like dogs."

"Mighty well, sir,—you know the conditions—you may have worse offers. Come along, Test."

The above dialogue is not so imaginary, but that, in the intercourse of life, we have had frequent occasions of breaking off an agreeable intimacy by reason of these canine appendages. They do not always come in the shape of dogs; they sometimes wear the more plausible and human character of kinsfolk, near acquaintances, my friend's friend, his partner, his wife, or his children. We could never yet form a friendship—not to speak of more delicate correspondence—however much to our taste, without the intervention of some third anomaly, some impertinent clog affixed to the relation—the understood *dog* in the proverb. The good things of life are not to be had singly, but come to us with a mixture; like a schoolboy's holiday, with a task affixed to the tail of it. What a delightful companion is * * * *, if he did not always bring his tall cousin with him! He seems to grow with him; like some of those double births which we remember to have read of with such wonder and delight in the old "Athenian Oracle," where Swift commenced author by writing Pindaric Odes (what a beginning for him!) upon Sir William Temple. There is the picture of the brother, with the little brother peeping out at his shoulder; a species of fraternity, which we have no name of kin close enough to comprehend. When * * * * comes, poking in his head and shoulder into your room, as if to feel his entry, you think, surely you have now got him to yourself—what a three hours' chat we shall have!—but ever in the haunch of him, and before his diffident body is well disclosed in your apartment, appears the haunting shadow of the cousin, over-peering his modest kinsman, and sure to overlay the expected good talk with his insufferable procerity of stature, and uncorresponding dwarfishness of observation. Misfortunes seldom come alone. 'Tis hard when a blessing comes accompanied. Cannot we like Sempronia, without sitting down to chess with her eternal brother? or know Sulpicia, without knowing all the round of her card-playing relations?—must my friend's brethren of necessity be mine also? must we be hand and glove with Dick Selby the parson, or Jack Selby the calico-printer, because W. S., who, is neither, but a ripe wit and a critic, has the misfortune to claim a common parentage with them? Let him lay down his brothers; and 'tis odds but we will cast him in a pair of ours (we have a superflux) to balance the concession. Let F. H. lay down his garrulous uncle; and Honorius dismiss his vapid wife, and superfluous establishment of six boys: things between boy and manhood—too ripe for play, too raw for conversation—that come in, impudently staring their father's old friend out of countenance; and will neither aid, nor let alone, the conference: that we may once more meet upon equal terms, as we were wont to do in the disengaged state of bachelorhood.

It is well if your friend, or mistress, be content with these canicular probations. Few young ladies but in this sense keep a dog. But when Rutilia hounds at you her tiger aunt; or Ruspina expects you to cherish and fondle her viper sister, whom she has preposterously taken into her bosom, to try stinging conclusions upon your constancy; they must not complain if the house be rather thin of suitors. Scylla must have broken off many excellent

matches in her time, if she insisted upon all, that loved her, loving her dogs also.

An excellent story to this moral is told of Merry, of Della Crusean memory. In tender youth he loved and courted a modest appanage to the Opera,—in truth a dancer,—who had won him by the artless contrast between her manners and situation. She seemed to him a native violet, that had been transplanted by some rude accident into that exotic and artificial hotbed. Nor, in truth, was she less genuine and sincere than she appeared to him. He wooed and won this flower. Only for appearance' sake, and for due honour to the bride's relations, she craved that she might have the attendance of her friends and kindred at the approaching solemnity. The request was too amiable not to be conceded: and in this solicitude for conciliating the good-will of mere relations, he found a presage of her superior attentions to himself, when the golden shaft should have "killed the flock of all affections else." The morning came: and at the Star and Garter, Richmond—the place appointed for the breakfasting—accompanied with one English friend, he impatiently awaited what reinforcements the bride should bring to grace the ceremony. A rich muster she had made. They came in six coaches—the whole corps du ballet—French, Italian, men and women. Monsieur de B., the famous *pirouetter* of the day, led his fair spouse, but craggy, from the banks of the Seine. The Prima Donna had sent her excuse. But the first and second Buffa were there; and Signor Sc—, and Signora Ch—, and Madame V—, with a countless cavalcade besides of chorusers, figurantes! at the sight of whom Merry afterwards declared, that "then for the first time it struck him seriously, that he was about to marry—a dancer." But there was no help for it. Besides, it was her day; these were, in fact, her friends and kinsfolk. The assemblage, though whimsical, was all very natural. But when the bride—handing out of the last coach a still more extraordinary figure than the rest—presented to him as her *father*—the gentleman that was to *give her away*—no less a person than Signor Delpini himself—with a sort of pride, as much as to say, See what I have brought to do us honour!—the thought of so extraordinary a paternity quite overcame him; and slipping away under some pretence from the bride and her motley adherents, poor Merry took horse from the back yard to the nearest sea-coast, from which, shipping himself to America, he shortly after consoled himself with a more congenial match in the person of Miss Brunton; relieved from his intended clown father, and a bevy of painted buffas for bridemaids.

## XIV.

### THAT WE SHOULD RISE WITH THE LARK.

At what precise minute that little airy musician doffs his night gear, and prepares to tune up his unseasonable matins, we are not naturalists enough to determine. But for a mere human gentleman—that has no orchestra business to call him from his warm bed to such preposterous exercises—we take ten, or half after ten (eleven, of course, during this Christmas solstice), to be the very earliest hour at which he can begin to think of abandoning his pillow. To think of it, we say; for to do it in earnest requires another half hour's good consideration. Not but there are pretty sun-risings, as we are told, and such like gawds, abroad in the world, in summer-time especially, some hours before what we have assigned; which a gentleman may see, as they say, only for getting up. But having been tempted once or twice, in earlier life, to assist at those ceremonies, we confess our curiosity abated. We are no longer ambitious of being the sun's courtiers, to attend at his morning levees. We hold the good hours of the dawn too sacred to waste them upon such observances; which have in them, besides, something Pagan and Persic. To say truth, we never anticipated our usual hour, or got up with the sun (as 'tis called), to go a journey, or upon a foolish whole day's pleasuring, but we suffered for it all the long hours after in listlessness and headaches; Nature herself sufficiently declaring her sense of our presumption in aspiring to regulate our frail waking courses the measures of that celestial and sleepless traveller. We deny not that there is something sprightly and vigorous, at the outset especially, in these break-of-day excursions. It is flattering to get the start of a lazy world;

to conquer death by proxy in his image. But the seeds of sleep and mortality are in us; and we pay usually, in strange qualms before night falls, the penalty of the unnatural inversion. Therefore, while the busy part of mankind are fast huddling on their clothes, are already up and about their occupations, content to have swallowed their sleep by wholesale; we choose to linger a-bed, and digest our dreams. It is the very time to recombine the wandering images, which night in a confused mass presented; to snatch them from forgetfulness; to shape, and mould them. Some people have no good of their dreams. Like fast feeders, they gulp them too grossly, to taste them curiously. We love to chew the cud of a foregone vision: to collect the scattered rays of a brighter phantasm, or act over again, with firmer nerves, the sadder nocturnal tragedies; to drag into day-light a struggling and half-vanishing night-mare; to handle and examine the terrors, or the airy solaces. We have too much respect for these spiritual communications, to let them go so lightly. We are not so stupid, or so careless as that Imperial forgetter of his dreams, that we should need a seer to remind us of the form of them. They seem to us to have as much significance as our waking concerns: or rather to import us more nearly, as more nearly we approach by years to the shadowy world, whither we are hastening. We have shaken hands with the world's business; we have done with it; we have discharged ourself of it. Why should we get up? we have neither suit to solicit, nor affairs to manage. The drama has shut in upon us at the fourth act. We have nothing here to expect, but in a short time a sick bed, and a dismissal. We delight to anticipate death by such shadows as night affords. We are already half acquainted with ghosts. We were never much in the world. Disappointment early struck a dark veil between us and its dazzling illusions. Our spirits showed grey before our hairs. The mighty changes of the world already appear as but the vain stuff out of which dramas are composed. We have asked no more of life than what the mimic images in play-houses present us with. Even those types have waxed fainter. Our clock appears to have struck. We are SUPERANNUATED. In this dearth of mundane satisfaction, we contract politic alliances with shadows. It is good to have friends at court. The abstracted media of dreams seem no ill introduction to that spiritual presence, upon which, in no long time, we expect to be thrown. We are trying to know a little of the usages of that colony; to learn the language, and the faces we shall meet with there, that we may be the less awkward at our first coming among them. We willingly call a phantom our fellow, as knowing we shall soon be of their dark companionship. Therefore, we cherish dreams. We try to spell in them the alphabet of the invisible world; and think we know already, how it shall be with us. Those uncouth shapes, which, while we clung to flesh and blood, affrighted us, have become familiar. We feel attenuated into their meagre essences, and have given the hand of half-way approach to incorporeal being. We once thought life to be something; but it has unaccountably fallen from us before its time. Therefore we choose to dally with visions. The sun has no purposes of ours to light us to. Why should we get up?

## XV.

### THAT WE SHOULD LIE DOWN WITH THE LAMB.

WE could never quite understand the philosophy of this arrangement, or the wisdom of our ancestors in sending us for instruction to these woolly bedfellows. A sheep, when it is dark, has nothing to do but to shut his silly eyes, and sleep if he can. Man found out long sixes, —Hail, candle-light! without disparagement to sun or moon, the kindliest luminary of the three—if we may not rather style thee their radiant deputy, mild viceroy of the moon!— We love to read, talk, sit silent, cat, drink, sleep, by candle-light. They are everybody's sun and moon. This is our peculiar and household planet. Wanting it, what savage unsocial nights must our ancestors have spent, wintering in caves and unilluminèd fastnesses! They must have lain about and grumbled at one another in the dark. What repartees could have passed, when you must have felt about for a smile, and handled a neighbour's cheek to be sure that he understood it? This accounts for

the seriousness of the elder poetry. It has a sombre cast (try Hesiod or Ossian), derived from the tradition of those unlantern'd nights. Jokes came in with candles. We wonder how they saw to pick up a pin, if they had any. How did they sup? what a melange of chance carving they must have made of it!—here one had got a leg of a goat, when he wanted a horse's shoulder—there another had dipped his scooped palm in a kid-skin of wild honey, when he meditated right mare's milk. There is neither good eating nor drinking in fresco. Who, even in these civilised times, has never experienced this, when at some economic table he has commenced dining after dusk, and waited for the flavour till the lights came? The senses absolutely give and take reciprocally. Can you tell pork from veal in the dark? or distinguish Sherris from pure Malaga? Take away the candle from the smoking man; by the glimmering of the left ashes, he knows that he is still smoking, but he knows it only by an inference; till the restored light, coming in aid of the olfactories, reveals to both senses the full aroma. Then how he redoubles his puffs! how he burnishes!—There is absolutely no such thing as reading but by a candle. We have tried the affectation of a book at noonday in gardens, and in sultry arbours; but it was labour thrown away. Those gay motes in the beam come about you, hovering and teasing, like so many coquettes, that will have you all to their self, and are jealous of your abstractions. By the midnight taper, the writer digests his meditations. By the same light we must approach to their perusal, if we would catch the flame, the odour. It is a mockery, all that is reported of the influential Phœbus. No true poem ever owed its birth to the sun's light. They are abstracted works—

> "Things that were born, when none but the still night,
> And his dumb candle, saw his pinching throes."

Marry, daylight—daylight might furnish the images, the crude material; but for the fine shapings, the true turning and filing (as mine author hath it), they must be content to hold their inspiration of the candle. The mild internal light, that reveals them, like fires on the domestic hearth, goes out in the sun-shine. Night and silence call out the starry fancies. Milton's Morning Hymn in Paradise, we would hold a good wager, was penned at midnight; and Taylor's rich description of a sun-rise smells decidedly of the taper. Even ourself, in these our humbler lucubrations, tune our best-measured cadences (Prose has her cadences) not unfrequently to the charm of the drowsier watchman, "blessing the doors;" or the wild sweep of winds at midnight. Even now a loftier speculation than we have yet attempted, courts our endeavours. We would indite something about the Solar System.—*Betty, bring the candles.*

## XVI.

### THAT A SULKY TEMPER IS A MISFORTUNE.

We grant that it is, and a very serious one—to a man's friends, and to all that have to do with him; but whether the condition of the man himself is so much to be deplored may admit of a question. We can speak a little to it, being ourself but lately recovered — we whisper it in confidence, reader—out of a long and desperate fit of the sullens. Was the cure a blessing? The conviction which wrought it, came too clearly to leave a scruple of the fanciful injuries—for they were mere fancies—which had provoked the humour. But the humour itself was too self-pleasing, while it lasted—we know how bare we lay ourself in the confession—to be abandoned all at once with the grounds of it. We still brood over wrongs which we know to have been imaginary; and for our old acquaintance N——, whom we find to have been a truer friend than we took him for, we substitute some phantom—a Caius or a Titius—as like him as we dare to form it, to wreak our yet unsatisfied resentments on. It is mortifying to fall at once from the pinnacle of neglect; to forego the idea of having been ill-used and contumaciously treated, by an old friend. The first thing to aggrandise a man in his own conceit, is to conceive of himself as neglected. There let him fix if he can. To undeceive him is to deprive him of the most tickling morsel within the range of self-complacency. No flattery can come near it. Happy is he who suspects his friend of an injustice; but supremely blest, who thinks all his friends in a conspiracy to depress and undervalue

him. There is a pleasure (we sing not to the profane) far beyond the reach of all that the world counts joy—a deep, enduring satisfaction in the depths, where the superficial seek it not, of discontent. Were we to recite one half of this mystery,—which we were let into by our late dissatisfaction, all the world would be in love with disrespect; we should wear a slight for a bracelet, and neglects and contumacies would be the only matter for courtship. Unlike to that mysterious book in the Apocalypse, the study of this mystery is unpalatable only in the commencement. The first sting of a suspicion is grievous; but wait—out of that wound, which to flesh and blood seemed so difficult, there is balm and honey to be extracted. Your friend passed you on such or such a day,—having in his company one that you conceived worse than ambignously disposed towards you,—passed you in the street without notice. To be sure he is something short-sighted; and it was in your power to have accosted *him*. But facts and sane inferences are trifles to a true adept in the science of dissatisfaction. He must have seen you; and S——, who was with him, must have been the cause of the contempt. It galls you, and well it may. But have patience. Go home, and make the worst of it, and you are a made man from this time. Shut yourself up, and—rejecting, as an enemy to your peace, every whispering suggestion that but insinuates there may be a mistake—reflect seriously upon the many lesser instances which you had begun to perceive, in proof of your friend's disaffection towards you. None of them singly was much to the purpose, but the aggregate weight is positive; and you have this last affront to clench them. Thus far the process is anything but agreeable. But now to your relief comes in the comparative faculty. You conjure up all the kind feelings you have had for your friend; what you have been to him, and what you would have been to him, if he would have suffered you; how you defended him in this or that place; and his good name—his literary reputation, and so forth, was always dearer to you than your own! Your heart, spite of itself, yearns towards him. You could weep tears of blood but for a restraining pride. How say you! do you not yet begin to apprehend a comfort? some allay of sweetness in the bitter waters? Stop not here, nor penuriously cheat yourself of your reversions.—You are on vantage ground. Enlarge your speculations, and take in the rest of your friends, as a spark kindles more sparks. Was there one among them, who has not to you proved hollow, false, slippery as water? Begin to think that the relation itself is inconsistent with mortality. That the very idea of friendship, with its component parts, as honour, fidelity, steadiness, exists but in your single bosom. Image yourself to yourself, as the only possible friend in a world incapable of that communion. Now the gloom thickens. The little star of self-love twinkles, that is to encourage you through deeper glooms than this. You are not yet at the half point of your elevation. You are not yet, believe me, half sulky enough. Adverting to the world in general, (as these circles in the mind will spread to infinity,) reflect with what strange injustice you have been treated in quarters where (setting gratitude and the expectation of friendly returns aside as chimeras) you pretended no claim beyond justice, the naked due of all men. Think the very idea of right and fit fled from the earth, or your breast the solitary receptacle of it, till you have swelled yourself into at least one hemisphere; the other being the vast Arabia Stony of your friends and the world aforesaid. To grow bigger every moment in your own conceit, and the world to lessen; to deify yourself at the expense of your species; to judge the world—this is the acme and supreme point of your mystery—these the true PLEASURES of SULKINESS. We profess no more of this grand secret than what ourself experimented on one rainy afternoon in the last week, sulking in our study. We had proceeded to the penultimate point, at which the true adept seldom stops, where the consideration of benefit forgot is about to merge in the meditation of general injustice—when a knock at the door was followed by the entrance of the very friend whose not seeing of us in the morning, (for we will now confess the case our own,) an accidental oversight, had given rise to so much agreeable generalisation! To mortify us still more, and take down the whole flattering superstructure which pride had piled upon neglect, he had brought in his hand the identical S——, in whose favour we had suspected

him of the contumacy. Asseverations were needless, where the frank manner of them both was convictive of the injurious nature of the suspicion. We fancied that they perceived our embarrassment; but were too proud, or something else, to confess to the secret of it. We had been but too lately in the condition of the noble patient in Argos :-

> Qui se credebat miros audire tragœdos,
> In vacuo lætus sessor plausorque theatro—

and could have exclaimed with equal reason against the friendly hands that cured us—

> Pol, me occidistis, amici,
> Non servâstis, ait; cui sic extorta voluptas,
> Et demptus per vim mentis gratissimus error.

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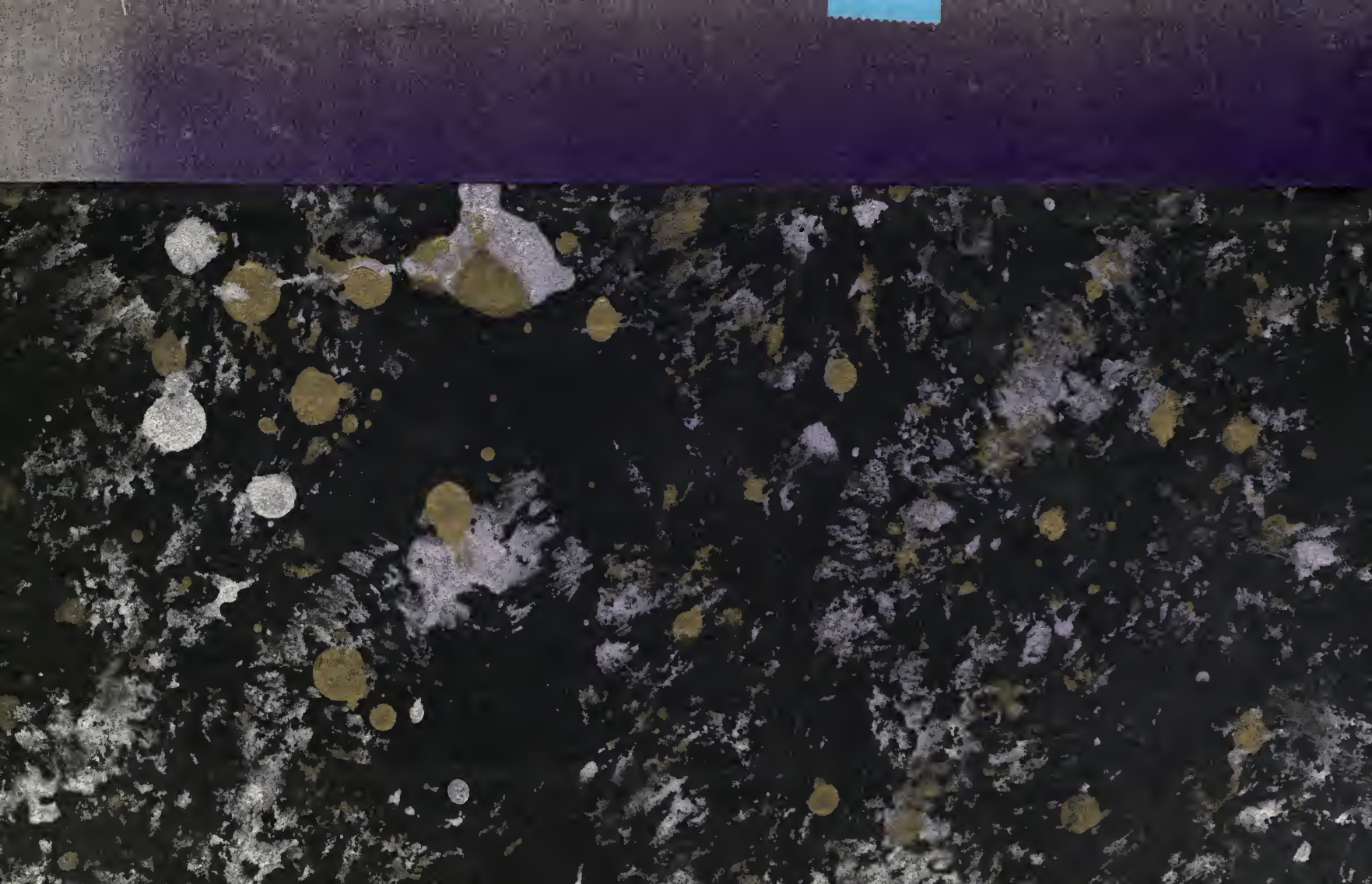
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